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A STUDY OF BINDING IN THREE FOLDS
SCULPTURE AS A KNOT
VOLUME 1

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2014

ABSTRACT

This doctoral project is a piece of practice-led research comprising three artworks and a written thesis designed to investigate and analyse the artistic, cultural, and philosophical framework within which those objects stand. Both the sculptural practice and the methodology of the written text share a common form: that of the knot.

The artworks submitted can be understood as studies in the architecture of the imagination: when placed within the written thesis they explore what it is for association to amass or fix around specific forms, and what it would be for the sculptor to realise and affirm those forms in physical space. A rope ring made from hair aims to form a perpetual bind – aims for a perfection of sorts – and stands in its final state stilled, golden, and surrounded by bristle. A concrete canopy aims to engrain the joint of its fold overhead, although this pitch slowly shifts. The final work – a photograph – concentrates on a devotional washing: a central knot is held in a highly bound state, lying within a wider field of binds.

The written text, in analysing these works, operates under a distinctive set of methodological constraints that arise directly from the sculptural practice on which it reflects. Specifically, I argue that a narrativist or biographical approach would run counter to the inherently bound ontology of the objects; it would, in effect, sever the knots. I thus propose an alternative contextualist methodology, one drawing on the thought of Martin Heidegger. Within this approach, the sculptures are illuminated by being located in relation to three studies, each of which examines the existing artistic and philosophical treatments of a particular mode of binding in order to delimit and extend a vision of it. I look in detail at the following: works by Ian Hamilton Finlay, Heidegger, and Marcel Duchamp on unknown binds within knots; works by Eva Hesse, Søren Kierkegaard and Douglas Gordon on repetition; and works by James Lee Byars, Giordano Bruno and the Surrealist movement on perfected binds. The typology employed here is one first identified during the sculptural process: the perfected bind, repeated binds, and unknown binds. In short, the thesis aims to create a clearing within which the works may be seen.

Please note that the following text has had 16 images of sculptural work removed from it, leaving only the images grouped after the introduction. This was not the decision of the candidate. The text was written in accordance with and around those missing images; each preceded and informed the essay in which they were placed. The essays no longer make sense in the way they were intended.

Please see the candidate's website kathleenmckay.info for an intact version.

ACKNOWLEDGEMENTS

Thank you to Calder Sibbald and Black Light, Ian Thomson and QD Plastics, Tony Window and Metro Imaging, Jonathan Robinson at Robinson Sawmilling, bookbinding at The Gently Mad, Henry Boyd and George Brown & Sons Engineers, and John Ennis at Gayfield Creative Spaces for their support.

Niz Hasham, Alan Lissimore, and Rafal Widomski built and installed the structural supports for the canopy. I would like to thank them for all their help during the exhibition setup.

Most of all I would like to thank Andrew Patrizio and Kenny Hunter for supervising the thesis and the spirit in which they approached the project. Thank you Kenny for your advice and sculptural sensibility throughout. The project would not exist as it does without the guidance of Andrew. I want to wholeheartedly thank him: thank you for taking it on and for your outlook throughout, I could not have done it without you.

TABLE OF CONTENTS

VOLUME 1

Prefacing quotes	1
Introduction: Statement of research aims and methodology	2
Visual material, plates 1 – 9	10
1. The perfected bind	
I James Lee Byars, <i>Perfect</i>	20
II Giordano Bruno's <i>A general account of bonding</i>	29
III Surrealism and Roland Penrose's hair	39
Sequence of the perfected bind	46
2. The repeated bind	
I Søren Kierkegaard's <i>Repetition</i>	47
II Eva Hesse sustaining repetition	53
III Douglas Gordon's loops	59
Sequence of the repeated bind	74
3. The unknown bind	
I Ian Hamilton Finlay's <i>Holzwege</i>	75
II Daedalus and his objects	111
III Marcel Duchamp's <i>With Hidden Noise</i>	121
Sequence of the unknown bind	149
Conclusion	150
References	154

VOLUME 2

Illustrations, images 1 – 42	166
Appendix A: List of visual material 1 – 9 and illustrations 1 – 42	209

[Artists'] creativity is a constant exegesis, a commentary on the one stanza that has been entrusted to them. Art, at all events, cannot completely unravel that secret; it remains unresolved. The knot that binds the soul is not a false knot, to be undone by a tug at its end. Rather, it becomes ever more tightly knotted. We tinker at it, trace the course of its threads, trying to locate their ends. And from these manipulations springs art.

Bruno Schulz (n.d. a: 4)

The creative imagination is not an agency of expedience or contrivance but... knowledge 'wedded' to feeling.

Douglas Hedley (2008: 52)

There is the inner life, which is the world of final reality... There is also the thinking process by which we break into that inner life and capture answers and evidence to support that answers out of it. That process of raid, or persuasion, or ambush, or dogged hunting, or surrender, is the kind of thinking we have to learn and if we do not somehow learn it, then our minds lie in us like the fish in the pond of a man who cannot fish... I am talking about whatever kind of trick or skill it is that enables us to catch those elusive or shadowy thoughts, and collect them together, and hold them still so we can get a really good look at them.

Ted Hughes (1967: 57)

Introduction

Statement of research aims and methodology

This thesis constitutes a piece of practice-led research: its principal research aim is to reflect on, analyse, and explore the conceptual, cultural, and artistic framework within which the offered artworks stand. The introduction is designed to provide an overview of both the central ideas to be discussed and the methodology to be deployed. It will also offer a snapshot of the structure of the text as a whole. As I will indicate, both method and content can be approached via a common guiding form: that of the fixed bind or knot.

I will begin by introducing those concepts as they apply both to my own works and to those with which I have brought them into relation. My central concern is with the way in which the imagination forms connections and associations, the way objects or visions are gathered together in the imagination, and the way in which such ties might form knots, might amass or fix within them. I use the terms 'binds' and 'bonds' to refer to all such relations: to investigate these binds is to investigate the architecture of the imagination. My aim is to explore the way in which the structure of such binds might be present or affirmed in a physical object. In this context, the sculptures I have submitted can thus be understood as points of consolidation, points around which imagination amasses, and points at which binds accrue and abide: they are forms wrought and fixed, but not motionless, in the imagination. In this sense, from a theoretical perspective, to reflect on the sculptures is to reflect on what it means for objects or visions to bind and fixate in the imagination and for sculptors to realise them. For example, the first sculpture arises from attempting to make a seamless and ongoing circle of rope from lengths of hair. Here a material that stops once unbound from the head is repeatedly knotted. The longer binds thereby arise through a process of perpetual repetition in seeking to form a perfect bind; I juxtapose this vision of repetition with, for example, Kierkegaard's work on that concept in order to analyse the nature of such a joint and impulse. As I have introduced the term, 'binds' therefore carries a double weight; it refers both to the structure of the imagination and to the sculptural connections that affirm it. The primary aim of this thesis is to investigate the interplay between these two aspects in both my own work and in that of a number of authors and artists.

The nature of this investigation, however, and of the artistic practice in which it is rooted, generates several distinctive methodological challenges. As a result of these constraints, specific strategies of approach are needed; again, the guiding form will be that of the fixed bind or knot. I begin by introducing the two main methodological constraints.

First, this thesis treats the sculptural works as fully bound - as knots - in the following sense: they resist a reductive or atomistic analysis, one that would seek to pull apart the individual strands that compose them and together fix their state. This is because any attempt to isolate or undo each such strand would deprive that strand of its position and relations within the larger whole. It would remove all the necessary frictions of the knot in which it is bound and held still, and of the exact tenure and tension involved in its compositional wind. For this reason I have, for example, deliberately not employed a biographical or narrativist method, one that would record how a work was assembled over a particular time period. Such an approach would have been problematic in multiple ways. At the level of practice, the objects were first given fully formed in the imagination, rather than assembled: from a sculptural point of view, their 'construction' was given simultaneously and wholly. At the theoretical level, the linear, additive, and step-by-step nature of such narrativist biographical description would necessarily distort the essentially holistic conceptual framework affirmed by the objects as phenomena.

Second, I wish to avoid a sharp dichotomy whereby theoretical reflection and criticism become purely cognitive, offering an essentially external response to the forms of the imagination as bound together in the artworks. My aim instead is to provide some mechanism through which the act of reading this text can serve to sustain an experience of active, imaginative binding, working with images of the artworks and the artworks themselves. This constraint is therefore motivated by a desire to integrate theoretical considerations such as those identified by this thesis within artistic practice, rather than as an external adjunct to it.

In view of these constraints and others that will emerge in the course of the study, I will employ a number of distinctive methodological tactics. I will indicate two of the most important of these here. They aim to respond respectively to the constraints just noted.

First, I adopt a contextualist approach; rather than dissecting the individual works into their component parts, I will instead analyse them by locating them within larger fields of significance, fields in terms of which they may be understood. In this regard I draw on two highly influential approaches. One is that defended by the German philosopher Martin Heidegger (1889-1976). Heidegger employs a methodology based on the idea of the 'clearing' [*Lichtung*]: the object is made visible or thrown into light [*Licht*] by being embedded within a larger framework, in a similar way in which one might identify something by tracing the way in which its gravity recasts that around it. Heidegger argues that this method is particularly suited to the analysis of artworks on the grounds that there is

a 'withdrawal' by the artwork in some sense from more direct approaches (2002: 20): I take the methodological considerations just sketched to explain why such 'withdrawal' is a threat. The other approach is the theory of typology, central to biblical hermeneutics. Within this typological approach, one event is understood as prefiguring or foreshadowing another, for example, the entombment of Christ as a fulfilment of the swallowing of Jonah. The traditional account of such typologies, for example Erich Auerbach's (1952), is inherently hierarchical; all things become shadowy announcements of the later truths towards which they serve to gesture. In contrast, my aim is to deploy the typological devices of figuration or foreshadowing in a non-hierarchical manner. The methodology deployed seeks to shade the area around the object in such a way that its form is thrown into relief and so becomes apparent, without one having to dissect the object itself and so sever the knot.¹

Second, there are a number of elements presented with the text. First and with primacy is the visual material, showing the three central artworks (pp. 10-19 and enclosed video). The text works in accordance to these sculptures; the text could not have developed as it has without the pull of the sculptures' existence. Both the imagined sculptures - apparent in the imagination but not yet made - and the progress or development of these works, have informed the text. The sculptures and text cannot be considered as separate. Further, short sequences of words are supplied at the top of each page, words around which the text of the page gathers and coheres. A quicker, more condensed, run-through of these words is provided at the end of each chapter, offering the ideas involved in each type of bind at a different pace. In conjunction with the visual material supplied after the introduction, the words serve several purposes. Most immediately, they aim to sustain an experience of the ongoing, reciprocal, and actively binding actions of thought. It is hoped that the associative phrases and ideas in the text may chime with the visual material and so when there is a relation or repetition in the text, so too the image is carried over in the mind and with it the abiding ideas. In this sense the images serve as knots, as points of associative coalescence; by recasting 'thought' as an act of speculation with images, the written text is able to capture both the 'wroughtfulness' of the sculpture's involvement in the research and its ongoing binding agency. Further, the word sequences exemplify the extremity and fleet nature of bound-full thought, to which very few words are or can be attached - a short phrase at best. The interaction between the body of the text and these sequences thus highlights the process and task that the poet Ted Hughes (1930-1998) describes in the remark that prefaces this study: the tension between something swift and glinting that is impressed upon the imagination but that often has to be hunted in order that it may be kept still enough to turn over and examine. Whole fields of thought start to work in accordance with that which is glimpsed, but it may disperse before it can be grasped and may remain

¹ I wish to clarify the word 'apparent.' I use the word in an actively positive way, meaning 'perceptible' or 'manifest', rather than merely 'supposed' or seemingly apparent. If some thing is apparent, it has come forth as a definite phenomenon; by its appearance it brings a meaningful presence. This distinction is important throughout the thesis and will be developed as the project progresses.

unknown. Again, this aspect of the method is designed to reflect and enact within the text something of the nature of the artistic practice on which it is based. The way the written project is presented is in line with its speculative nature. Bits of it fall short of binding, some bind and amass, and some bind and catch something as they disperse too; some parts are necessary now for longer binds and will be found further away and later.

With these remarks in place, I can now provide an overview of the chapters of the thesis. In line with the methodology just outlined, the written text aims to illuminate the binding functions realised by the sculptural works through a process of contextualisation. More specifically, my aim is to investigate three particular modes of binding: perfected, repeated, and unknown. This taxonomy was originally identified and put into motion by principles uncovered and impressions gained during the sculptural work. The framework employed in the research is thus again determined by artistic practice. This threefold division corresponds to the three chapters of the work. While none of these should be taken in isolation from the others, each is designed to reflect on one of those three types of bind. Within the chapter, I then analyse existing artistic, theoretical, or philosophical treatments of the relevant mode of bind in order to delimit and extend a vision of it. For example, in the first chapter I draw on the work of James Lee Byars in order to trace both the connections between the perfected bind and the ideas of fullness and radiance, as well as the sculptural geometries through which Byars himself sought to realise those connections. In some cases the artists or authors discussed do not themselves literally speak of 'binds' or 'knots'; I will indicate how their work and practice can, nevertheless, be taken to contribute to an investigation of these ideas. In other cases, the artists or artists or authors discussed do explicitly talk of 'binds' or 'knots', yet they understand these ideas in a broader sense than that introduced above. For example, Giordano Bruno advances a universal metaphysics founded on the image of a world bound and binding. Nevertheless, Bruno's philosophy moves according to the possibility of forming a perfect bind.

Given the very precise context - that of a specific form of binding - in which I plan to discuss the various authors and artists treated, I have not included a general literature review separate from the three chapters. There are two reasons for this. First, often the existing literature does not recognise binding as a central concern. Where it does, I discuss the relevant works and their secondary literature within the individual essays, where appropriate. Second, my aim has not been to write an academic study of the figures involved. Instead, my aim has been to bring them into relation with the central artworks, in line with the foundational premise of practice-led research. The central texts of each chapter are examined within that chapter and are the focus of individual essays. Thus the relevant written works are integrated with the artists, theorists, and artworks that led to their selection.

It is, however, necessary to introduce one text at this stage. Thomas McEvelley's account of the condition in which contemporary sculpture exists - one of profound doubt - sets the baseline state for this project. *Sculpture in the age of doubt* (1999) sets sculpture's

current age, in which the universal truths and belief systems that aimed for domination no longer hold. In McEvilley's interpretation of Modernism and Postmodernism's intellectual history, doubt and faith are the key gravities. The loss and rejection of the truths proposed by Modernism's age of certainty turn over into an often dismissive, even gratuitous, doubt. In ages of doubt focus turns to sculpture, dealing with the thing as it manifestly is. The crucial ideological figure is Duchamp who makes a transcendental philosophy of doubt itself, turning it into a productive force and using its suspension of judgment to question the mechanics of belief systems and human conventions, including art. McEvilley states that in ages of doubt 'what is left is a shifting foundationless structure, which is held to offer a greater freedom than the bondage to foundations of certainty' (1999: 14). This is the spirit in which my project sets off.

Given this background I looked for artists and writers who respond to the conditions of their era by asserting a vision that involves the creation of bonds which attempt to bind, as I too have attempted. Perhaps as a result of this, it has been suggested that the thesis is too positive on the whole. I wish to clarify that throughout the thesis, 'bonding' is neither inherently positive nor negative. Any such quality is an effect of the sculptural hold that is bound therein, producing its form. The way or manner of this sculptural hold is the subject of the project: by an artwork's outward form, the 'in-stilled' hold can be sculpturally understood.

On the specific selection of figures and artworks I offer this context. Given that the text rarely forges direct links between the artworks and their contextual fields, the selection of artists and writers was deliberately reduced and intensified; they were chosen for the greatest potential of accordance within the project, not necessarily for visual similarity with the three artworks or for their own cultural significance. This process can be delineated more precisely from four angles. First, I set aside figures where initially there are aesthetic similarities, and yet where concepts, interests and ideas underlying the sculpture are actually very different. There are copious artworks featuring physical bonds. Further, numerous artists use hair as the material for such bonds, several of which I studied with a view to including them in the thesis. For example, Jordan Baseman's (b.1960) use of hair in such works as *Call Me Mister*, *We Are What We Build*, and *Closer To The Heart*, all 1994, provided links with Surrealism and hair or fur's bristling quality. However these works have a tendency toward the subjects of genetic inheritance and biological determinism, which are not useful interpretations for my own work. Furthermore, an important subject in Baseman's work is the heart, yet the prevailing Heideggerian use of the heart in this thesis is precisely *not* one of muscle memory or another 'way' ingrained in Man's physical biology. The heart's way remains largely metaphorical. Hence, overall, Baseman's use of hair as a bind and its connection to the heart were not fitting subjects.

Second, a number of figures provided an important historical or methodological background to the project, without playing the kind of central role figures such as Kierkegaard or Hesse came to: this group included the artist Alberto Giacometti (1901-1966)

and the architect Gottfried Semper (1803-1879), which ended up playing lesser parts or were omitted completely. Initially Giacometti's drawn figures were selected for their quality - particularly of and about - the head as a gathering of lines. However, the artist's descriptions of his own imagination and the artworks produced therein became the more useful part of my research on Giacometti (see chapter 1.iii). The artwork as a gathering is instead studied in relation to Ian Hamilton Finlay (3.i) and is inherent in much of the visual material. Giacometti's work continues to be an area of study.

Semper's *Der Stil* (1861-1863) was a significant part of my early research and charts the progress of fibres into thread and twine, which, when folded into knots and figures, and amassing into woven stretches, ultimately reach an architectural capacity. Semper's theory of the shared origins of both architecture and art in the knot was an appealing idea and one that could bridge the more architectural canopy with the knotted and wound hair rope. One idea of particular interest was Semper's assertion that the string or wreath of leaves is the essential, first, or archetypal work of art, expressing the earliest cosmogonic ideas (2004: 113). Although there are good secondary texts (see for example Rykwert 1982), Semper himself is very hesitant, and his further etymological speculation on this idea constitutes a single footnote. Therefore, although Semper's material on the knot and its physical progress is rich, such qualities are already present in the visual material provided, and I found that ideas of art and architecture's shared origin were better investigated via Alberto Pérez-Gómez and Daedalean myth (3.ii). Again, ideas surrounding art and architecture as gatherings were rediscovered in Heidegger's thought, and this had the further advantage of its links to Ian Hamilton Finlay's work.

Third, in delineating the field for this research, I selected not just the artists in play, but also the specific works discussed with an eye to how they might articulate, challenge or advance the overall conceptual and aesthetic framework. At times, this led me to set aside what might seem natural candidates for discussion in favour of other pieces by the same artist. For example, I should acknowledge that in chapter 3.iii I have written about *With Hidden Noise (a bruit secret)* (1916) without mentioning several other relevant works by Duchamp. *Mile of String*, installed for the *First Papers of Surrealism* exhibition in 1942, is notably absent. The primacy of Duchamp's *With Hidden Noise* in this chapter is both necessary and problematic. The place of this chapter within the thesis - the last essay - makes it important that the text works towards a conclusion. It comes to rest on the imagination, its bound-full workings, and the sole artwork around which thought abounds. As such, it reflects on the core form of the thesis. *With Hidden Noise* has an intricate and intentionally never-ending involvement with these ideas and thus provides plentiful material. Further, the last chapter offers the opportunity to reaffirm the lines of thought in the project, gathering them together about a single artwork. Therefore introducing new examples at this stage is not a priority.

This approach results in the exclusion of other works that use physical binds. In the specific case of the *Mile of String*, the ideas pertinent to the thesis were already expressed in *With Hidden Noise*, which had the additionally useful emphasis of the physical form of the

head as a knot and the binds of the imagination held therein. If *With Hidden Noise* can be thought of as a nexus or knot, then I thought of the *Mile of String* as one instance of this knot's extrapolation and expression. Research led me to consider the significance of the specific time and place of the *Mile of String*, which increasingly seemed to diverge from the metaphysics of *With Hidden Noise* (see for example Demos 2001). This further confirmed that I should focus on the core point, rather than this particular instance of its expression.

Fourth, there are artists, not discussed here, who represent natural areas for further study. For example, Mirosław Balka's (b.1958) use of hair as a bind in the works *O 1 x 1650*, *O 1 x 1200* (2000-01) and *52 x 360 x 25* (2004). All ropes or cables around which hair is applied, caught, or wound, Balka's works are meditations, for want of a better word, on the containment of Man's soul by his material body and this bound human form's endurance, its rhythms and decline. Works such as *Hanging Soap Women* (2000) and *'Sh'* (2007) could have moved the discussion onto bonds - in the form of rope and chain - as the measure of Man and his existence. However, I felt that these subjects were satisfactorily covered through the involvement of Byars, Hesse, and Kierkegaard in the project, and also, to a lesser extent, the work of Gordon and Finlay. Similarly, the work of Jannis Kounellis (b.1936) presented several opportunities to combine forms of bond and hair. The scope of the project did not allow for all routes to be taken.

Ultimately, the question of why I have selected these specific figures has two answers. One is internal: for example to examine Finlay's *Holwege* plinths, I had to turn to Heidegger; to follow McEvilley's theory of the doubt that pervades contemporary art, I had to examine Duchamp as the critical figure of this theory. The other is external: one might ask not 'why Heidegger and Finlay, or why Hesse and Kierkegaard?', but 'why this group as a whole - why not a different list of figures?'. The answer is that I believe that the group selected and the combinations chosen serve to create a convincing and necessary field - methodologically, materially, conceptually - within which the three artworks offered can be located. The warrant for that conviction can only come through the text itself. In other words, an ultimate justification for the selection made in the thesis can be delivered only in the course of the thesis itself.

Finally, I wish to provide an overview of the three central artworks that form the core of the project. First is the rope ring made from hair (pp. 11-13), previously outlined in relation to the guiding form of the thesis: the knot. This perpetual bind aims for stillness and completeness of bond, but the resulting form bristles, surrounded by outgoing binds. It is an attempt to bring about an expression of unity through multiplicity and to combine it in a eurythmic form, without this form 'going over', over-turning, or over-ripening. The potential failure of this overwrought repetition is in addition to another more inherent one. Each single length of hair within the rope acknowledges its own failure - that it ends - and so must be bound to the next in order to continue. Emitted from each knot are two loose, unbound ends, which amass around the line of hair as the rope builds. The resulting hair rope is therefore surrounded by a halo: an emission of all of its ends. Once the rope was

stable and bound, these outlying ends were purposefully kept. Its cyclical and golden form leads us to the first chapter on the work of James Lee Byars.

The second work also has a devotional leaning or 'bent'; in aspect, it hangs overhead like a vault or canopy (pp. 14-17). There is an attempt - at the canopy's peak - to ingrain and bind the seam between the two sloping overhead surfaces. Yet the two slopes remain separate. One of the canopy's materials - concrete - gains significance in relation to the consolidation of binds into a concrete form. The other material used - pitch - is significant for its role as a sealer or binder of imperfectly fitting parts, used for example to seal the end of a cut rope.

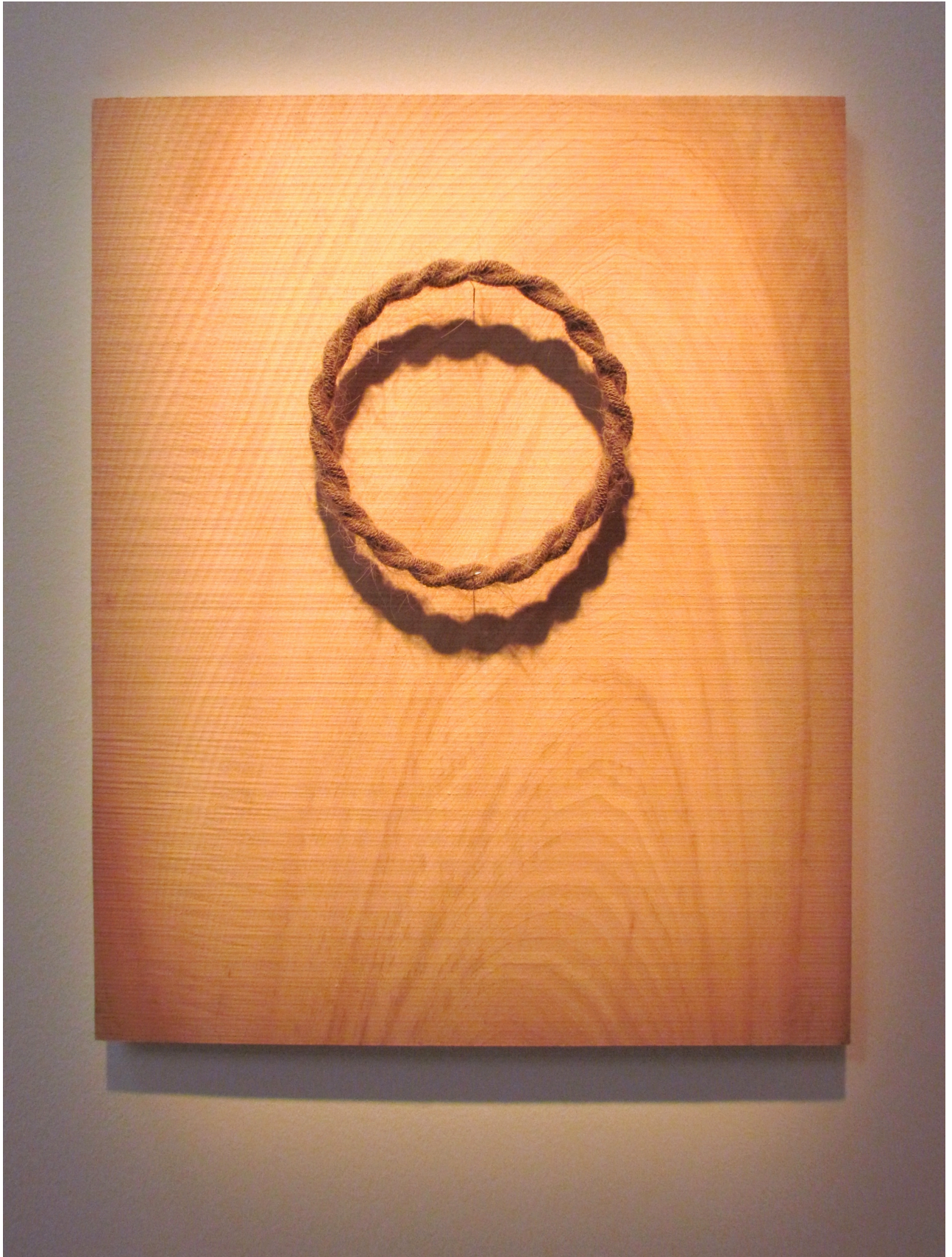
The third artwork offered is a photograph taken during the rope ring's formation, specifically the washing of hair after its oiling and turning (p.18 and p.19). As such, it is particularly relevant in relation to questions of the wider project's process and 'knotted' works' ongoing activity. Again, in relation to both prior works, the devotional elements of the image are important. Such observations do not add up to the extent of a rigorous examination of the artworks; I offer them as potential starting points. Coherent thought about the artworks will be formed by the project as a whole.

Taken together the three chapters of this study therefore serve to create an interpretative field or context against which the artworks presented can be seen: each illuminates an aspect of the artworks offered, while acknowledging the methodological limits discussed above. In short, this thesis aims to create a clearing within which the artworks are lit.

VISUAL MATERIAL
PLATES 1 – 9



Untitled ('Hair ring'), 2011, hair and lime wood, 16.5 cm diameter



Untitled ('Hair ring'), 2011, hair and lime wood, 16.5 cm diameter



Untitled ('Hair ring'), 2011, installation view, hair and lime wood, 16.5 cm diameter



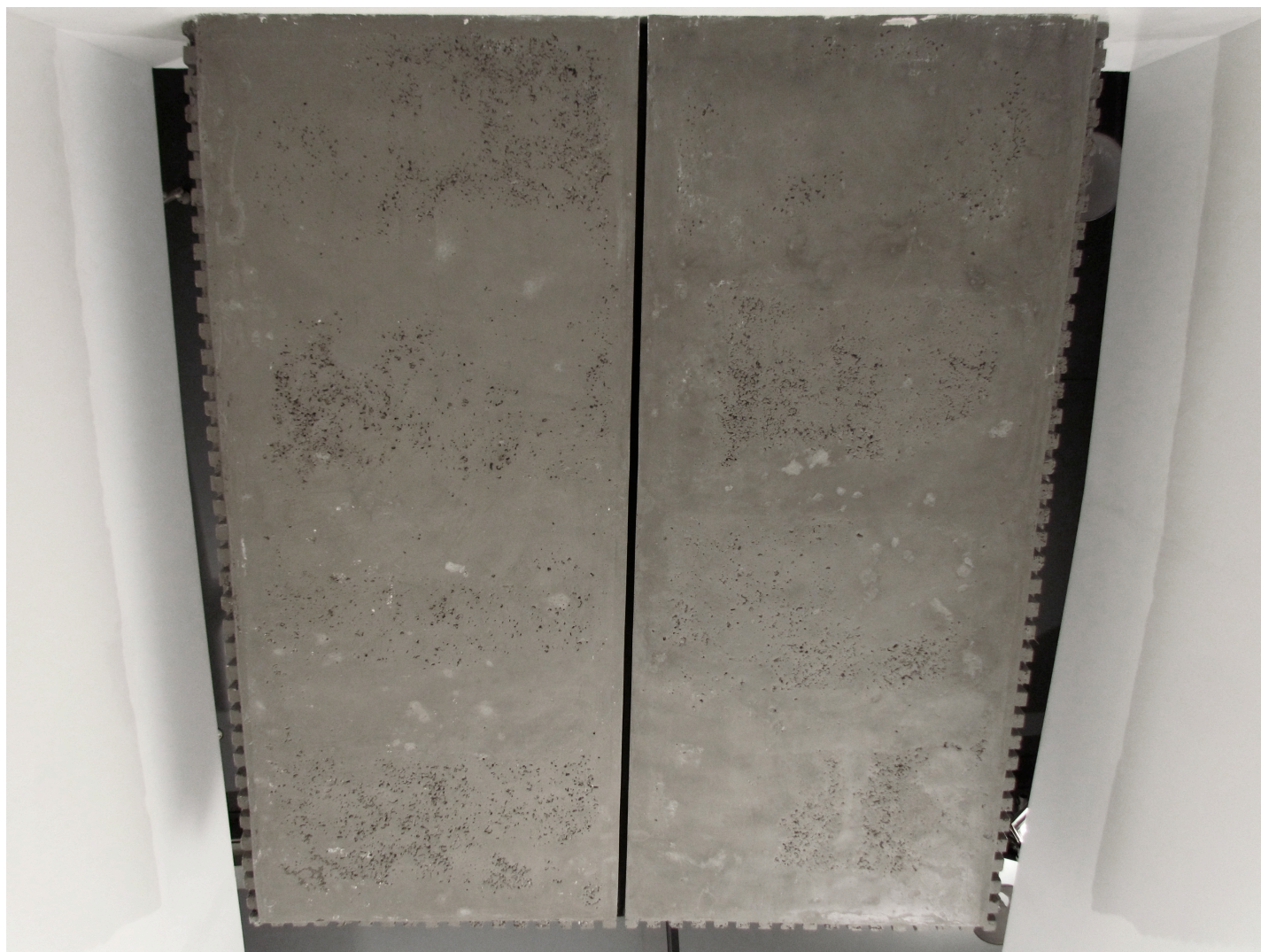
Untitled ('Canopy'), 2013, fiberglass, resin, Fillite, and pitch, 200 x 216 x 24 cm



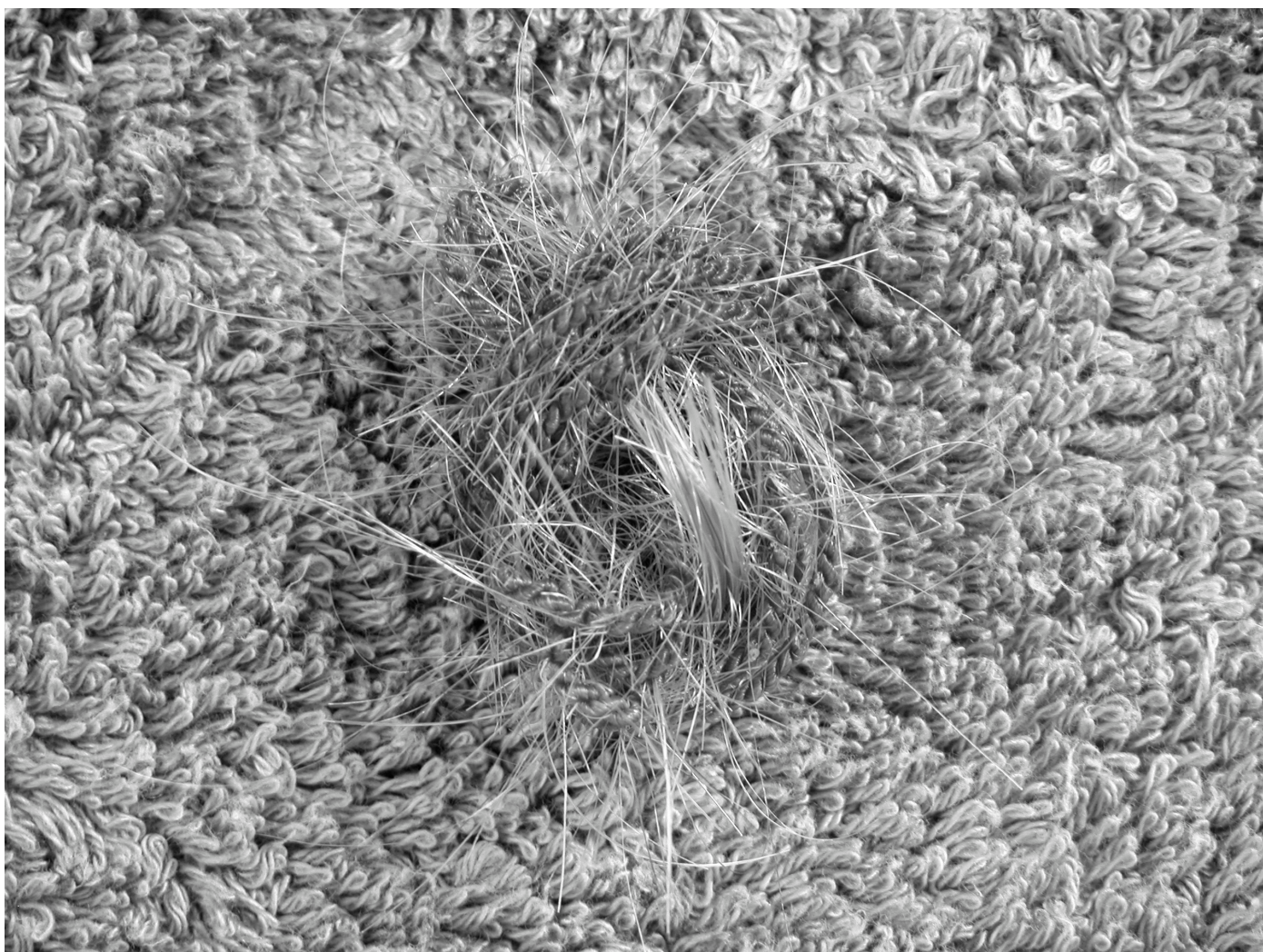
Untitled ('Canopy'), 2013, fiberglass, resin, Fillite, and pitch, 200 x 216 x 24 cm



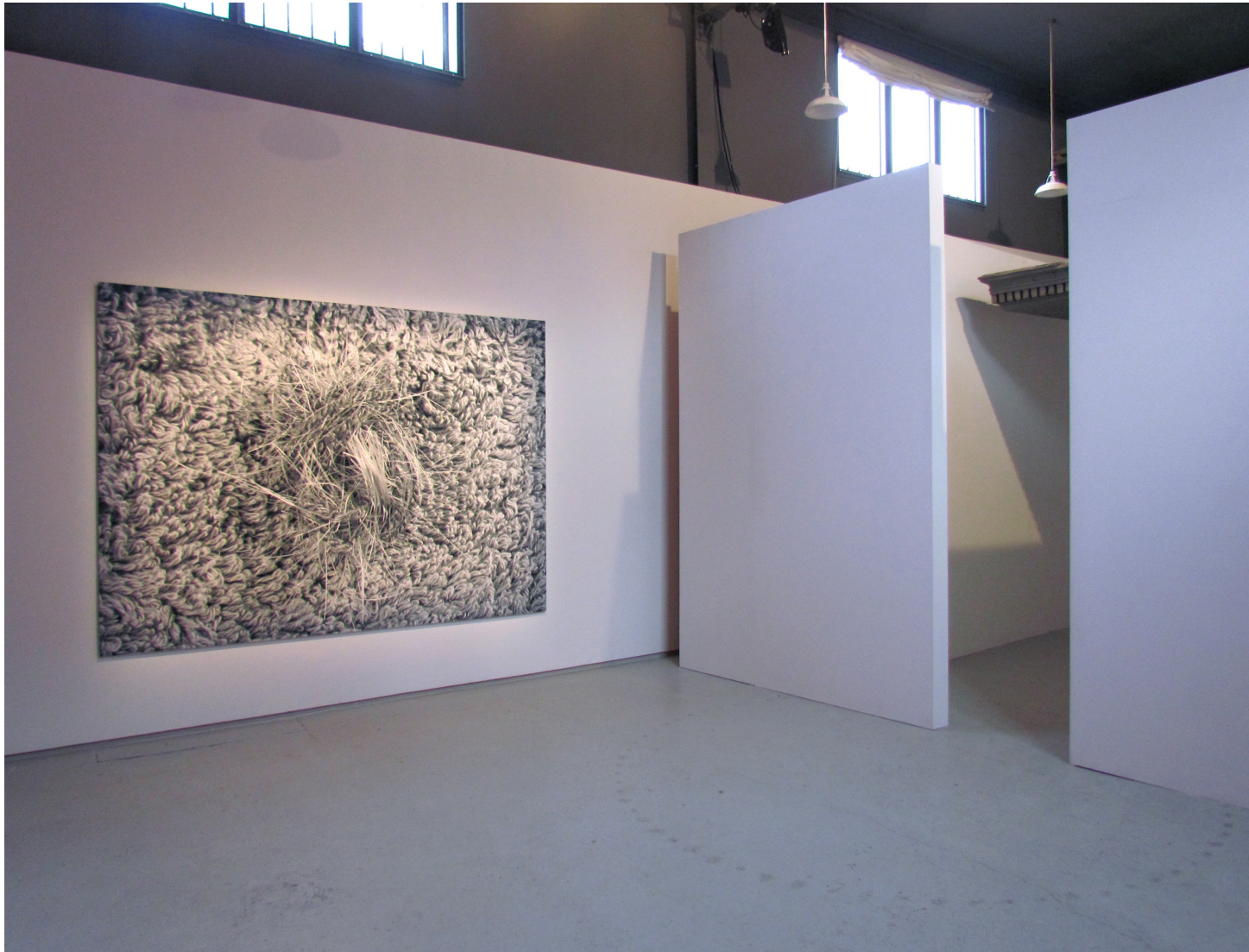
Untitled ('Canopy'), 2013, detail, fiberglass, resin, Fillite, and pitch, 200 x 216 x 24 cm



Untitled ('Canopy'), 2013, fiberglass, resin, Fillite, and pitch, 200 x 216 x 24 cm



Untitled ('Knot photograph'), 2010, C type photographic print, 240 x 185.5 cm



Untitled ('Knot photograph'), 2010, installation view, C type photographic print, 240 x 185.5 cm

1.The perfected bind

The purpose of this chapter as a whole is to trace the nature of a perfected bind and to investigate the economy of that form in the imagination. I study the work of the artist James Lee Byars (1932-1997), philosopher Giordano Bruno (1548-1600), and, within the wider context of the Surrealist movement, artist Roland Penrose (1900-1984).

I

James Lee Byars, Perfect

Overview

I will approach Byars's treatment of the perfect bind by locating it in relation both to what the theorist Thomas McEvilley calls his 'Neo-pre-Modernism' (1999: 163), and to the development of Byars's own practice as he shifts away from his earlier action-based works and towards monumental sculptures. Operating against this background, I look at his vision of the perfect bind; I examine the way in which the physical forms of his sculpture draw on and extend the Greek model of perfection as an emergent and total fullness that radiates. Here, the work of Byars could be said to be knots – perfect in their completely whole and bound state.

Two ideas, in particular, emerge as key points. The first is that the perfect should be understood as something *per-factus*, something thoroughly made, fully wrought, a totality. I explore this proposal through an analysis of Byars's 'Perfect': sculpture that often involves a golden sphere, seamless, and filled to fruition. The second is that such perfect totalities, or Perfects as Byars called them, entirely full and lacking nothing, will necessarily brim over and spill. I develop this idea through an analysis of both Byars and, later, Bruno. In Byars's sculpture, the perfected bind is radiant, while in Bruno's philosophy, the perfect bind bristles. I investigate these key points by examining their implications for form, for surface, and, above all, for a sculptural object's ability to realise such perfect binds, fixing them still, both complete and overflowing.

Byars's use of the sphere, a form from which any grip tends to slide away, directs the study's methodology; I employ a phenomenological approach. Phenomenology, as I use the term here, aims above all to provide a close description of the lived experience of the object in its full intensity and immediacy, which Heidegger called the 'facticity' of the moment (1999: 1). The purpose of this approach is to ground the analysis in the object itself, to allow the object itself to supply the vocabulary and the poetics for its own description.

BYARS RE-BINDS OVERARCHING INTO CYCLES OF MANY MAGNITUDES
PRECESSION FIRST SHAPES OF IMMANENCE INTO WHICH WE ARE BOUND

In the work *Sculpture in the Age of Doubt* (1999), Thomas McEvelley thinks of the work of James Lee Byars as Neo-pre-Modern, linking pre-Modern spiritual traditions with contemporary art. This turn sought to re-establish channels of instinctive and philosophical connection that would intensify and dazzle imaginative presence and sentience in our current state. McEvelley's reading (1999) provides us with a route into the role of binds, both physical and metaphysical, within Byars's work. This will lead to a study of the perfect bind as Byars conceived of it and of how that bind operates in different registers. Byars repeatedly appealed for experience of the Perfect, and his artworks became incantatory.

Byars's vision of binds can be approached through his concept of cyclicalality. Firstly, there is an overarching drive towards regaining spiritual traditions through art. According to McEvelley (1999), Byars wished to return to pre-Modern forms, passing over the grids, cubes, and other progressive directional assertions of Modernism. Instead of a state and position of fallenness, out of which we are pointed and progress, Byars's belief was that we are bound by cycles of becoming, turns, withdrawals, and disclosure. Ideas of precession - of the sun and of consciousness and in many other magnitudes - seem to have been particularly moving, as were the first shapes of immanence, such as the circle or sphere. In appealing beyond Modernism, Byars thus finds both a cyclical rhythm of human sentience, disclosure, transcendence, and release, the curve of which his work follows, and an emphasis on a cyclical or spherical elemental shape and structure. Further, the artist believed that we are bound to be re-drawn and inevitably moved by these cycles; his work *The Devil and His Gifts* (1975-1981) conceives of the human body as being of heavily bound state, beside which the Devil's tool is unravelling a loosely wound ball of twine or wool. Similarly, in one of his last works, *Byars is Elephant* (1997), a large mass of a knot of rope made from camel hair is present in the centre of a room draped with gold lamé. He seeks here to express our state as an inextricable composition of binds, for which the sphere provides a vision of perfection: one of completion and without looseness or end.

SHIFT INTO SCULPTURE

In short, McEvelley's concept of Byars's artistic practice establishes that there is an attempt to regain pre-Modern spiritual traditions but also opens up a wider vision of foregathered links and binds, both physical and metaphysical. Within this metaphysics, 'binding' not only provides a way to conceive of the human body but also our inextricable draws and pressures from epochal shifts to the smallest acts immediately surrounding the object of the bound body.

Within this turn to pre-Modern cycles, it appears that the expression of the Perfect bind compelled much of Byars's work. To understand this, we need to look briefly at the shifts in Byars's practice as sculpture comes to dominate.

Byars's search for the Perfect presence in sculpture came after his earlier actions centred on the presence of 'Question', in which made objects were kept to a minimum. During this period, Byars expressed contempt for making. The figure of Question appeared in various guises and instances in which open-endedness, indefiniteness, atmospherics, and glimpses were prized: 'Question was actually a rejection of Answer. Question was an open interrogative stance toward the universe, embracing all things with a wide-eyed gaze of wonder' (McEvelley 1999: 262).

The artist's later turn toward making, monumental, heavy, still, measurable and certainly scaled, quantifiable sculptures - for example the exhibition *The Perfect Thought* (1990) - however contradictory as it may appear, was driven into being by the same overarching philosophy. Although the sculptures are monumental, they are not finalities, nor completions, and do not provide a solution to the Question. In turn sculpture too would come find itself on the same trajectory, as Byars's Question before it.

SHIFT INTO SCULPTURE

In order to gain a fuller sense of this trajectory in Byars's work, we consider a point made by the artist and curator Jon Thompson. Thompson sees the shift from action to sculpture as having as its undertow a phenomenological way of thinking in which objects in the world and the body are equally ontic; in public and gallery space alike, Byars 'was going there to place a material object' (Thompson 2009: 25:32) whether in the form of his body or sculpture. Further, Thompson observes:

[The body is the] only object in the world that you can't see the extremities of. So your own body can never be an object in the sense that every other object in the world is an object. And when Byars talks about actions, he doesn't talk about performances, he talks about actions... that seems to me a really important distinction that he's making - that the body acts on other objects. It's not an image making thing, he's not making a performative image of himself, because he can't ever know himself (2009: 48:10).

The implication is that, while present in the world, Byars's body is bound to shift to find its own actions in other material objects, for it cannot wholly see itself. During actions, tying off the eyes with a hood, blindfold, or lowered hat, or being one of multiple identically clothed bodies, were some of the ways Byars attempted to shift perception of his own body toward being more of an object both for himself and the viewer.

Thompson's sense of the artist's phenomenological point of view anticipates sculpture's emergence and increasing apparency and fullness in Byars's work; expanding outward from darkness, an object coming into being was as apparent in the movement from speck to orb as it was in the observable precessional movements of the sun. Given the phenomenological restriction of Byars's body, it itself can be known only as one object among others. His practice altered, and sculpture began to hold sway.

TOWARD PERFECT

This expanding and formative sense of sculpture drove Byars's practice and found full expression in his Perfect. Moments of Perfect became apparent, and can be found recurrently in multiple themes in Byars's work: circles, spheres, decimalisation, gold, red, silk, white, radiance, and black. Underlying these is a shared, and essentially Greek, vision. As McEvelley notes, for Byars and in the Greek tradition, 'the word 'perfect' means much the same: *perfectus*, thoroughly made, or made completely, not unfinished, a Totality' (McEvelley 1999: 269). Byars searched for a completely perfect sphere, presenting many versions, and hoped to find gold-blowers in Egypt, where it was said they could form a seamless golden sphere, as if molten glass. In the imagination it promised to be a Perfect idea, appearing as if from darkness, a glowing object.

In concordance with the exemplar of the Perfect sphere, both Byars's actions and sculptural work catch Perfect as it appears in a fleeting, glancing way. The sheer effect and gleam of Byars's surfaces reflect the untouched substance of Perfect, 'deathless' and unrustable - gold. Circles and spheres are ungrippable and completely bound wholes representing 'forces beyond our control, forces of cyclical regression and periodic descent' (McEvelley 1999: 267); a form unmanageable by the human hand. Both circles and spheres are turns and have no set resting point. Spheres refuse to rest for us at an angle that would provide perspective. Seamless, Perfect forms rebuff any attempt to get to grips or 'answer' them; combined, gold with the circle/sphere, make an utter sense of perfection with no notch to latch onto. Byars continued the open-faced, slipping and gleaming quality of earlier work while asserting full, sculptural Perfects.

If we cannot gain perspective from a single sphere, we may come to some understanding about it by charting a precession of spheres. Byars's love of decimalisation comes to the fore here. For example, without the golden sphere promised by the gold-blowers, Byars still held that he 'had' it in the handful of sand he offered instead. The ratio bridging two magnitudes was vital - for Byars, it was often in factors of ten. Here McEvelley's work again provides an ancient and

PERFECT

ongoing dimension to Byars's thought:

The One and the Many were separated temporally and declared to be not different realities but recurring phases of a single cyclical process... Each has a time of dominance, then retreats as the dominance of the other returns (McEvelley 2002: 68).

Byars hoped to catch the movement in entities and objects right at the height of their disclosure, where their sentience and intelligibility crested. This, added to the repeated use of forms such as golden sphere, contributed to a sense that his work was perhaps emblematic. However, this overlooks the fundamental fullness of his work. Recurring forms came about again - emerged and were fully re-gained - rather than reiterating of the same assertion again. A form becoming apparent was not a certainty and was prized when found.

In summary, the perfect bind is found to be vital, and though it exists and is prized by Byars in a full, still, and completed state, we find that, in fullness, Byars's experience of Perfect radiates throughout his work, driving its progress further.

Byars's sculptural Perfects, the completeness of their bind and their unmarked appearance ask that in order to get to grips with them, we approach their study in a certain way. Consideration of the artist's work suggests several ways in which we might proceed. One way suggested is to look at the precession of Perfect forms as they successively come into being. Another is to take a phenomenological approach when looking at the work of art. This approach, as defined in the introduction to this chapter, aims to capture the tenor, weighting, and pace of the experiential reaction demanded by a direct engagement with the artwork.

We follow both of these leads in the following study of the importance of fullness in Byars's work. By examining the precession of Perfect forms with a phenomenological stance in the work *The Perfect Thought* (1990), we gain an understanding of how fullness and completeness of bond, though still, can truly act. We will find that points of fullness impel further works into being.

FULLNESS IN SCULPTURE 'IM FULL OF BYARS' FROM POINTS OF FULLNESS

Fullness in sculpture became important. In Byars's *Perfect* we see material bonds filled to their brim. Flat circles become filled and their boundaries become tubular and shine. Rooms are coated in gold to the extent of being drenched. Byars repeatedly exclaimed 'Im full of Byars' (see Byars 2008). Again, in a phenomenological sense of the world, all bodies could come to full fruition.

In particular, Byars's focus on gold intensified along with senses of fullness, 'absolutism' (McEvelley 1999: 265), and 'eternalism' (McEvelley 1999: 268). The fullness in sculpture mirrored the fullness in Byars's actions, in which he looked to capture and offer moments of *Perfect*. For example the performance *The Perfect Love Letter is I write 'I love you' backwards in the air* (1974), and *The Perfect Whisper* (1984), a gilded circle suspended at whispering height within a sheet of glass. Sculpture and action used gold above all. Byars's earlier actions showed the fleeting and feverish natures involved in a moment of *Perfect*. This sense was carried through his later sculpture, in particular within the collection of objects that make *The Perfect Thought* (1990) [IMAGE 1 p167]. Looking at this work offers a route into the phenomenology of *Perfect* in Byars's work.

Points of fullness push objects into the next magnitude and further; part of *The Perfect Thought*, a golden table that has become massive - its legs tubular and its top surface vast - has upon it a number of white shapes, parts cut from full circles like phases of the moon. The vastness of the surface and the shapes laid out tip the table into being a chart/schematic, bringing about another magnitude of *Perfect*. Another table sits some distance off. It is baroque and golden and sits, scaled, with a golden armchair and globed vitrine containing *The Conscience of the Artist* (c.1983): a golden sphere. A similarly scaled golden sphere sits close by, but here its magnitude is taken over by a nearby full spherical planet, to which it seems to be in orbit. A massive golden pithos bridges the leaps between earthen and celestial spheres, its rim a golden circle and full of black. All objects are fully encompassed by one vast golden circle; from One into Many and back and over again.

FROM POINTS OF FULLNESS FURTHER PERFECT AROSE
SHIFTS INTO RADIANCE FLEXES ITS BOUNDS PEALS OUT

Here the artist's eye is part of the process; the golden sphere in the vitrine is eyeball-sized and sits in order of magnitude with all the rest. It is one phase of Perfect, and a gateway through which Perfect can migrate, become apparent, and its fullness wax and wane. There is a sense that *The Perfect Thought* charts the artist's progress. On seeing works made that are full and brimming, the artist finds that a further Perfect arose. And so forms the next Perfect thought. Points of fullness allow some perfect thing cresting to spring - abandoning its full form - and move on.

As in ancient Greek descriptions, when fully exercised, the bond of gods upon the head moves man's head to steam and man's hair to shine golden (Onians 1987: 158-159, 166), so too the perfect sculptural bind of Byars's forms began to quiver and perspire. Those perfected objects shone. Cloth so full of binds and bound so repletely that there was no opportunity to pierce its surface, had a lustre. Luminous clouds too were abundant. Gods' tools could be rested against them. Gold worked to the point of perfection was radiant; armour perfectly made, so well-jointed for the one body that would fully fill it, would shine. Here perfection is almost muscular and flexes its bounds. So bending, it makes apparent its utter devotion to its bond.

The Death of James Lee Byars (1982), is a work in which the whole of a cubic room is covered in gold leaf, so much so that gold begins to shed - so full that gold visually peals off and rings out [IMAGE 2 p168]. On the lying body of Byars too, gold flakes and radiates. The gold laid on the body at death both closes off potential gates of bonding (guarding eyes, nostrils, mouth) and shines out, appealing for greater/higher far-flung binds. Circles and binds are pushed to their limits; the crest of the artist's sphere of roses is not smooth but in rapture, blooming [IMAGE 3 p169].

COMES FULL CIRCLE

Byars's love of the fulfilled circle radiating, on all scales, was carried also into his written and embroidered words [IMAGE 4 p170]. Every apex or point of every letter comes to radiate with a star. Some words and letters and ideas become a feast of stars, overwhelming the forms of the letters lying beneath. Circular 'o' is fully wreathed.

In *Golden Sphere* (1991) this trajectory comes full circle [IMAGE 5 p171]. On a circle of black tissue paper are golden words charting points of Perfect that gather on curling inclines. The impetus is toward the centre of the circle where, star-laden, the words bring about amassing gold. A golden sphere is bound to be. Thomas McEvelley in *The Shape of Ancient Thought* (2002) - a text loved and carried with Byars - describes this same process in another magnitude:

What shape is ancient thought? Round... these round constructions of the real gave birth to others, greater and smaller wheels, some inside them, some outside them, some linked axially, some touched and spun peripherally (2002: 91).

Revolution at the point of radiance is two-fold: the object is fully bound and involved - all binds within it revolve in beautiful accordance with its particular inner composition of bond - and, Perfect, the object appears to boil and gleam, and in its vicissitude turns and proceeds onwards. Something else will turn up. By these bodies, we can re-bind with and chart longer, ongoing cycles.

II

Giordano Bruno's *A general account of bonding*

Overview

We have looked to a theorist, McEvelley, and an artist, Byars, in order to investigate the perfect bind. The following chapter studies Giordano Bruno's conception of the metaphysics of binding and of the distinctive nature of different kinds of bond. As with Byars, my main aim will be to uncover and reflect on Bruno's vision of a perfect bind, the possibility of which ultimately motivates all types of binding in his philosophy.

I open with an introduction to Bruno's 1588 text *A general account of bonding* (1998: 143-176). Operating in a post-Copernican context that called the established hierarchies into question, Bruno advanced a new metaphysics of the nature, practice, and agency of 'binds': the fundamental pulls, draws, and attractions woven through and defining the world. I focus first on the general implications of his theory for art, particularly for sculpture. I begin from his idea of the 'divine seal', a revelatory moment in which binds knot together in such a way that their forms become visible to us. This grounds a broader discussion of the central role that Bruno allots to vision and to the optical - the bonds gained through the eye.

I support and extend my conclusions by looking further at an example used by Bruno himself: that of Thetis and Peleus (1998: 154). My concern here is with the interaction between an object's form and its fixity or stillness. Drawing on this, I suggest that while sculpture may be vested primarily in the imagination, it remains its envisioned mass, which allows it to illuminate intact the binds and inner workings of the object; imagination is not an abstraction.

Next, I turn to Bruno's account of the perfect bind, a connection he analyses in terms of love. As in Byars, the vision of perfection underlying Bruno's analysis is shown to be one of a bond full and brimming, a built stillness alight. The qualities of radiance and bristle exemplify a crucial aspect of Bruno's vision of perfection: here the bonds are drawn tight, full, and complete and yet remain ongoing, spilling over. I close by bringing together the theory of sculpture that has emerged from Bruno's work with this model of perfection.

WITHIN NEW BOUNDLESSNESS THE WORLD FULL OF BONDS
BEING BOUND IS VITAL

In an unfinished or partially lost work of 1588, *A general account of bonding* (1998: 143-176), Bruno writes on being bound and offers a poetic and expansive vision of bonding as an all-encompassing, universal philosophic idea. He writes of the attraction of matter to another; of the shifting chains of attraction; of agents and actions of bond; the type and strength of bonds made; of their gates, weapons and opportunities; and of their principal effects.

Bruno's natural philosophy drew conclusions from contemporary developments in astronomy. Influenced by Copernicus's heliocentric model, which broke the 'rigid separation between the sublunary world and the celestial world' (Ingegno 1998: viii), Bruno applied a unifying poetic language to both spheres. A terrifying gap had opened up in an infinite universe, and along with this, our newly-found, close, involved, and exposed view to it was revealed. Without an upper limit, our boundless state undid devotional sequences. In the mind of some, Bruno's philosophy was a radical cut with Christian hierarchies - of God to the world, of beings to God, and of all the understood steps in between. Within this new boundlessness, new bonds were fruiting in Bruno's mind: a vision of our potential snare; our potentially immense and utterly inextricable ties to all other things; the world's wroughtfulness, and all motions - celestial and in all small movements - governed by the same source and moved accordingly.

Within Bruno's resulting philosophy, bonding and being bound are vital to us. An understanding of the state of being bound, of the bind's detail, circumstance and purpose, leads us to be moved by more, finding more binds. In this amassing state of bond we reach a state of being 'inflamed' (Bruno 1998: 175). A single bond will set about and spread widely through different types of matter; it is not in the nature of bonding that there is only one bond. It is rare that:

a person is so tied to one object that his awareness of other things is weakened, overwhelmed and suppressed, either because of the dullness of the senses that are blind to and neglectful of all other things, or because one bond is so strong that it weakens and distorts him (Bruno 1998: 147).

WITNESSING BONDS

But even if there were a bond of absolute beauty, goodness, size, and truth, which bound every feeling and mind absolutely, in Bruno's philosophy it would be bound to every individual by a different cord.

Things act, and/or are acted upon, in order to bind, join and unite, with the aim of fixing still its current state and form of being bound. All things are moved by and in accordance to bonds; without a drive to bind a body is still and null. Matter is neutrally sprung. The capacity to be bound is generated by something willing or attempting to fix still its current state and is also generated by something attempting to develop itself according to the changing circumstances surrounding it. Even though forms may be fleeting and mortal, bonding and bonds are not abstractions. They are sustained by and press themselves through all matter, substances, and beings: 'Bruno's originality lay in his rejection of that world of pure, ideal, bodiless essences... there is no divinity which can be distinguished from its manifestations' (Ingegno 1998: xx).

We can now turn to the eye. For Bruno, witnessing moments of bonds' potency is vital. There will be points at which the 'divine seal' of the 'good contraction' (Bruno 1585 cited in Ingegno 1998: xxvi) occurs: a point in which the divine is communicated, as much as it can be in a level proportionate to our receptivity to it, and becomes intelligible to our vision. Both the divine seal and the good contraction are bonds. The contraction is a well-measured pull that focuses a suddenly intelligible image through a lens, producing a moment in vision when binds are pulled together, cohere, and are tightened into a revelatory form. The divine seal is that sealed, focussed, sudden form, that is able to be cut from its background: a thing in which the divine is knotted and fixed, and able to be imparted.

Bruno gives an example of a fleeting progression of form and its capture in the myth of Thetis and Peleus (1998: 154). More widely, this illuminates the relation between vision and bonding. As we will see, this is ultimately central to Bruno's theory of art. We will first reflect on the myth, and then consider some contemporary examples in light of this.

Zeus bids that Thetis is bound to a mortal man - Peleus - after it is prophesized that she will bear a son wrought more greatly than his father. In this way, Zeus desires the undoing of that which has been foreseen. Thetis, who appears in a number of different external forms, consents to marriage to Peleus only after he holds on to her changing form, first binding to her while she rested and was still. Peleus's tool at this moment is a net:

Hence, after having carefully observed the disposition and the present qualities influencing Thetis, Peleus planned and prepared ahead of time the bond to win her over before she might change into some other form, knowing full well that a snake and a lion and a wild boar are captured in different ways (Bruno 1998: 154).

By its activity, the bond is rendered apparent. By this Peleus finds out Thetis and the bonds that govern and move her, in order that she be devoted to him, and in order that he, and in turn Zeus's desire, harnesses her. Thetis is made manifest and found out by the metamorphosis of her external form; it was the still form of Thetis that was perfectly sharp and could pierce the opportunity of the eye, instilling knowledge in Peleus of her involved bonds. Their mortal son Achilles is found out by the one flaw in his perfect coating of immortal bond, where he was held by hand at his end. In the bent, cant, and camber of things, we witness bonds' tendencies and inclinations, and ultimately what they are devoted to is revealed.

Bruno's example of Thetis and Peleus and his broader metaphysics of a world charged full of binds provides a possible model for art.

ART BINDS ART BEARS WITNESS

Visual art binds. Its success is linked to the eye's centrality in Bruno's philosophy. Bonds are wound into matter or existing bodies with three types of tools or weapons: the first are bound to be brought about by, or already held in, something's nature; the second are in the environment surrounding the body (for example chance, opportunity, and encounters); the third are to be found held above the body and cast upon it (in Fate, Nature and by Gods). The gates through which a bonding agent could take aim are vision, hearing, and mind or imagination. Through the vision, bonds 'penetrate more deeply and lethally, so that the internal spirit is immediately conscious of them, as if it were... [a] living thing' (Bruno 1998: 138). The greater the number of gates sought, the greater the encounter, the tighter the bond created. Striking within an opportunity without hesitation has the fullest likelihood of binding, and through the eye bonds may stealthily pass unhindered.

Out of this, a concept of sculpture emerges as a body that bears witness to the bonds that govern it. Sculpture is necessarily filled with binds if it has taken a certain form. Further, this body full of binds can be marked and re-devoted by the bonds of the external world.

In *3 Standard Stoppages* (c.1913), Duchamp took a bent's measure by allowing a metre-long piece of thread to fall from a height of one metre [IMAGE 6 p172]. This new order of things became a guiding line and ruler for later works, such as the *Large Glass* (1915-1923), and use of string and thread became abundant in Duchamp's work. In Gabriel Orozco's *Yielding Stone* (1992), a plasticine ball, the weight of a human body, is rolled in the street and yields to and takes on what the external world would take out of you, or wish to impress upon you. By repetition, Eva Hesse finds a variance in inclination bound by the same container in *Repetition Nineteen III* (1968) [IMAGE 14 p180]. In *Relation in Time* (1977) Marina Abramovic knots her hair with the hair of her partner and waits back-to-back as the hair slowly un-devotes itself. In these works bonds surface and are made evident in the gait of devoted matter. Something is revealed. According to Bruno, matter itself tends toward nothing but in all matter, in all forms, are hidden seeds and 'as a result, the inclinations of all bonds can be actuated by skilful effort' (1998: 172).

However, in order to witness such binds in sculpture or any other object or body, they need not necessarily be physically realised. Bruno states that vision and illumination of binds is borne in the mind's light. A bind need not be seen in the natural light of the external world for a bond to take hold. A bond need only be apparent:

An apparent bond is enough, for the imagination of what is not true can truly bind, and by means of such an imagination, that which can be bound can truly bound; even if there were no hell, the thought and imagination of hell without a basis in truth would still really produce a true hell... It can truly act, and can truly and most powerfully entangle in it that which can be bound (Bruno 1998: 165).

Further, illumination is more accurately gained and wound by the mind's light than by natural light:

That light which is some sort of spiritual substance, with no sun or fire providing light... This, I say, is the light which visibly pours over the species of absent things, and is that light by which, while we sleep, we see and learn about the species and figures of sensible things... There is no one at all who can deny that the visibility and presence itself of the primal light emanates from and exists in some sort of seeds of light, not only in those things which have received it from without, but, even more, in those things in which light is innate and sown for the quickening spirit (Bruno 1991: 36).

Thus imagination binds and in the mind's light takes hold. In this sense, it is the imagination that is the primary medium for sculpture.

We have seen then that it is in the mind's light that intelligibility is gained. But there is an important twist in Bruno's understanding of this claim, one which is vital for the theory of sculpture that we have drawn from his work. The twist is that it is not by transparency that the bonds become intelligible, be it in the imagination or in physical sculpture, but by their mass or density. In all things Bruno believes, a predisposition or willingness to bond is created by some proportionality of its order, measure and type (Bruno 1998: 149). Signs and vestiges encourage the predisposition in a bond to seek outwards. Bonds themselves may be

BRIGHTNESS

witnessed as a brightness or illumination, which is clearest in the mind and most obscure in material substances. Receptivity to binding thus has a 'brightness' about it (Bruno 1998: 157). Following Bruno, however, it may be that against such brightness, a deep and thick material substance may better bring about binds to the eyes, as the sun's eclipse by the moon better allows us to see its radiance. Here too is stilled sculpture and the working binds of the imagination that sculpture may illuminate, surrounding and enclosing it.

If we now bring together the accounts of both imagination and sculpture offered, we arrive at the following model. Imagination both re-forms matter into being, forms a 'persistent unity,' and pulls it in front of the vision (Hedley 2008: 60). Against the sculpture's amassed and fixed knot, we may better perceive the bounds of it, the field of binds that led towards its fulfilment, and why it was bound to be so. The more unified, the more fixed an object or sculpture, the more radiant the awareness of binds surrounding it. The object or sculpture remains intact and not unpicked, yet we can better see the imagination's in-forming fixation around that object or sculpture. Thus solidity, visibility, and intelligibility are tied together.

We now turn to the second topic to be addressed in this chapter: the nature of a perfect bind in Bruno's work, its characteristics and metaphysical underpinning both governed by love: 'It is established that love is everywhere a perfection, and this bond of love gives witness everywhere to perfection' (Bruno 1998: 173).

When Bruno describes the bents, tendencies, and inclines in bodies and matter devoted by Love, the list of attributes is beautiful and various. The bent involved in Love is characterised as a binding attendant who forms 'peaceful Agreement... Union of Hearts... concordant Conformity... enfolded Conjoining' (Bruno 1991: 200). In Love's right hand is Harmony, while the left loosens and disjoins. Love sets to work upon something: a 'Builder who sets snares... Bonds, Wounds, Hots, Boilings, Ardors, Flames, Fires, Sinews, Fetters, Chains, Stings, and Arrows... singed, stretched to the breaking point' (Bruno 1991: 201). Nets and a myriad of other bonds are cast, and Love hunts. An involved body is moved to dance, 'Beating on the Ground, Infolding of the Hands' (Bruno 1991: 201), appears to have an 'ardent Unbridledness... unshaven Glow' (Bruno 1991: 201), and enters into 'Cultivation of the Hair' (Bruno 1991: 201). Love's bond, a nexus of and for bonds, which sets other bodies to work, is the 'Muscle of Arts' (Bruno 1991: 200). In Bruno's description of love, where physical binds grip so too we see those binds being extremely exercised by the same love. Bringing together Bruno's description of the phenomenon, we find that the principal structure of Love's perfect bind is a built stillness alight.

We will now examine the metaphysical underpinnings of Love's characteristics. What is vital is that the perfect bind is not tied off in its completeness but is rather full and brimming, giving it the appearance of being under extreme duress. The similarities with Byars's expression of Perfect are clear. Within Bruno's system, this overflow is articulated in terms of the implications of Love for those bonds around it: all bindings, and the production, substance, and constitution of bonds themselves draw on Love (Bruno 1998: 170-171). The undertow of all binding is thus moved by Love and all forms of bond are made and ordered in accordance to Love.

ACCORDANCE STILL ENOUGH

Bruno explains this in terms of the unique ability of this bond to mutually attune to that with which it relates. For Bruno, all other bonds are defined by their variant fittingness:

Just as the rough surface of a stone does not meet, fit and adhere to the rough surface of any other stone, except when their folds and cavities correspond a great deal, likewise not every quality will reside in any soul. Therefore, different individuals are bonded by different objects (1998: 149).

Similarly:

Nature has distinguished, dispersed and disseminated the objects of beauty, goodness, truth and value in its own way. And, as a result, different things can bind for various reasons and for different purposes (Bruno 1998: 149).

In contrast, it is the nature of the bond of Love that it holds within it numerous contrary effects in a reciprocal composition of a bond: in this perfect bond, captor and captive are mutually orientated and attuned. All pitched bonds meet in accordance. Bruno's theory here chimes with visions of the world as a universal architecture, now scattered and bound to form again; all stones were once in union.

Though the vicissitude of Love's bond makes its effects in bond extremely various, the governance of all bonds by love can still be made apparent and intelligible. Bruno believes that Love is 'a very practical form of knowledge... a type of discourse and reasoning and argumentation by which humans are most powerfully bound, even though it is never listed among the primary types of knowledge' (1998: 163). In the fullness of its field of effects and in still enough forms, Love can be witnessed. Through the eye's opportunity, illumination spills, and the artwork binds.

PERFECT BRISTLING ECSTATIC THE HEAD BRIMMING IS ONGOING

To close, we can now bring together the conception of sculpture drawn from Bruno's theory with the vision of perfection just outlined. In bodies, Bruno's complete and perfect bond is found bristling. In its fullness and now still, a perfectly bound object is ecstatic: 'A finite potency in some definite material body simultaneously experiences the effects of being drawn together and of being pulled apart, dispersed and scattered by the same bond' (Bruno 1998: 171).

Imagination binds and in the mind's light takes hold. In the mind's light the head brims:

This is a certain world and inlet, as it were, brimming over with forms and species, which contains not only the species of those things conceived externally according to their size and number but also adds, by virtue of the imagination, size to size and number to number (Bruno 1991: 38).

The head - before believed to be perfectly spherical in its Greek crown - now spills. The forms it harbours can be sent as sculpture. Here art is muscular. Through the eye's vulnerable jelly within an imperfect, impressionable head, forms are inevitably taken in, re-wound again, and sent out again, in an ongoing cycle.

It is the brim of a vase or cup that is the point of perfection where the full form brims and begins to spill over. Like Byars's other spilling gilt circles, the rim of the pithos has become perfect in itself [IMAGE 1 p167].

III

Surrealism and Roland Penrose's hair

Overview

The Surrealist movement, with its central interest in transmuting, transforming, and reforming external objects in line with the imagination's inner urgencies and associations, fits naturally into the field of enquiry I delimited in the introduction to this thesis. Often in Surrealism, the sculptural object is a fixation, a marvel that physically holds onto the same state it holds in the mind: one that is intense, lucid, still, revelatory, and wholly significant – boundful in its relation and position in the mind, and then made, in the world. I wish to emphasise that this state of the object is not fanciful, but rather intensely realistic.

The Surrealist use of hair as a physical bind expressed directly from the head ties hair with a particularly direct, convulsive, way of expressing and making complete artworks straight from the imagination, a way exemplified by Alberto Giacometti: 'I only produced the sculptures that came to my mind fully-fledged, and I limited myself to reproducing them in space, without changing anything' (2008: 48). Therefore, the essay reflects on the manner in which the submitted artworks were created.

I want now to examine the Surrealist use of hair, and the way in which they may have understood the concordances between hair and the imagination. I begin with the idea of fixation, which I develop within an anti-Freudian approach to the Surrealist composite object. I then turn to hair's relationship to the concepts of knotting, amassment, and radiance, first introduced in the discussions of Byars and Bruno and brought together in the form of a halo. I conclude with a discussion of Roland Penrose's work, which seeks to amass and distill the lines of the imagination, condensing them into an object using hair in *Dew Machine* (c.1937).

Ways of re-binding and fixing, and therefore transforming, externally appearing objects by the artist's imagination and internal perception were fundamental concerns of Surrealism. The movement took part in a broader shift in artistic representation, from one dominated by external objectivity, where, underlying, was God's work, to an artistic representation devoted to our internal perception of things. Belief in a new order of things was witnessed and sustained in the production of art, particularly in objects. This chapter considers the spirit in which these objects were wholly in the service of, and devoted to, interior urgencies and the mind's makings. In particular, hair's place in the Surrealist movement is examined, and we reflect on concordances between hair, urgency, and the imagination. We will begin with the idea of fixation, and its relationships with the concepts of knotting and amassment sketched above.

One route into fixation is to look at Surrealist found objects, which offered the artist an opportunity to catch the tail end of thoughts and desires. This hold could lead to fixation or obsession; here the object serves as a point in the world around which senses gather and fix, consolidating themselves. Moreover, the belief was that this fixation would lead to the 'actual functioning of thought', unencumbered by social conditioning and cultural convention (Breton 1972: 26).

The found object could, in turn, become a persistent and lucid kernel or knot around which further and larger works developed, for example the shoe-spoon in André Breton's text *Nadja* (1928) (Breton 1999), the egg in Bataille's *Story of the Eye* (1928) (Bataille 2001), or metamorphic bread for Salvador Dalí. In accordance with this, Surrealist techniques such as frottage, collage, automatic writing, the Exquisite Corpse, dream analysis, and involuntary sculpture were used to induce pulls that would disclose, or strip bare, suppressed undertows. Desire was almost always at the root and lay abundantly there. Commonplace objects were particularly compelling and frequently fixated upon - glove, spoon, iron, whisk, cup - which, once turned surreal and liberated, were potentially revolutionary.

FIXATION WITH HAIR HAIR CHARGED WITH IMAGINATION
HAIR'S WORKINGS TRANSUBSTANTIATION TWO-FOLD FIXATION

Hair was a particular fixation, and was returned to frequently in Surrealist works. There are several factors in play that define its importance.

First, hair could hold the imagination's charge. Previously unconscious thoughts now liberated from the head by dream analysis and other Surrealist methods, could be expressed into and by the hair, where artists could then capture and fix them. For example, hair is transformed in Man Ray's *Woman with long hair* (1929), Jacques-André Boiffard's portrait of Renée Jacobi (1930), and Dorothea Tanning's *Eine Kleine Nachtmusik* (1943) [IMAGES 7, 8, 9, p173, 174, 175 respectively]. These particular works have hair as a flow cleaving from the head, amorphous in dream's extension by imagination, and ecstatic with a kind of florid, extremely natural, charge.

Second, the rise and fall in compulsion toward and revulsion away from hair was harnessed as part of composite Surrealist objects, which often aimed to disclose and play out inner cognitive systems such as fetish, symbolism, and desire. Dalí's *Scatological object functioning symbolically* (c.1931) sets a sequence of compulsions and repulsions to work [IMAGE 10 p176]. Different libidinal shifts tip a balance back and forth, repeatedly dipping a sugar cube, with a picture of a shoe, in and out of a small glass of warm milk. Sitting beside the glass is a turd-like heap, and both sit inside a woman's red, high-heeled shoe. A ball of pubic hair on a spare sugar cube implies that this cube too will be dipped and dissolved. By extension, we can imagine the fetish's ongoing movement and operation: the milk becomes sweeter and forms a skin, hair on its surface. Hair is one of a collection of things driving and continuing the mechanism. The increasingly sweet and unpalatable milk holds the idea of transubstantiation of desire into objects, and in turn engraining and infusing them in a greater fetishistic and symbolic system, whereby the objects become a fixation: fixation here is two-fold.

CERTAIN OBJECTS

Sometimes Surrealists' object fixations (such as Dalí's) were interpreted as Freudian. But there are deep problems with that approach. Under the relevant version of Freudianism, sculpture was a by-product: dissatisfied and unbound energy was displaced onto objects and bound to them in order to discharge, and must be discharged because what was once bound and held was now lost. Repeatedly using the same object was taken as a compulsive and reiterative symptom of the incessant and inherent lack at the heart of desire, not a progressive, gripping fixation. Freudianism chimed with Surrealists' belief in the inadequacies of reality and the creation of surreal objects to express subconscious or sublimated impulses. For Surrealism, libidinal and subconscious lines were loosened through Freud's work. However, the idea that desire was driven to objects by an original loss at its core is discordant. The idea that compelling objects are only compelling by virtue of their position of surrogacy within a system of charges and pressures is also at odds with Surrealism; the 'workings' often shown around a Surrealist object (such as around Dalí's shoe or Duchamp's chocolate grinder or bride) were very much secondary to the object's primacy, and were instead activated and uncovered outwards in accordance with the object.

Indeed, specific objects came to hold such a consistent and central position in artists' thought that they could be used in 'shorthand', for example Marcel Duchamp's repeated use of the oil lamp. This process of fixation with objects was part of the origins of the Readymade. Certain objects became knots and were turned a number of different ways, assisted by, for example, title, written text, and in combination with other parts. From a historical perspective, matters are also complicated by the fact that Surrealism took many, frequently incompatible, forms. It is important, for example, that the strand under discussion here should be differentiated from Breton's use of objects and the version of Surrealism he promoted, where an object was more of a 'short circuit' in the service of 'polyvalent signification' (Levy 1997: 9).

Third, and most importantly, hair was particularly suited to the Surrealist task of expressing objects that affirm in the

external world the gripping forms of the imagination. A wish for objects to come to the forefront of the mind and eye in order to be caught was part of a larger desire for verification through the production of art. When Breton formulates the Surrealist object in the essay *Introduction to the discourse on the paucity of reality* (1924), he states that those who are convinced by their imagination desire 'perpetual verification' of the imagination through the production of sculpture (Breton 1978: 39). In dream's extension, Breton found objects that the imagination and desire had wound anew, and he physically fulfilled them in *poème-objet*.

Hair is inherently suited to that verification or, better, that affirmation. The sense of affirmation here is two-fold. Simply, in the first instance, a hair strand is a literal bind and on binding attempts to take a firm hold. In the second instance, there is a relational reflection on the similarity between the conceptual position of hair to the head and the position of sculpture to the imagination. Hair's radiance and expression directly from the head made it fitting for the immediate Surrealist task of extending the mind's interior into the external world, affirming its reality there. Further, haired or furred objects could express the manner in which objects of fixation held a static charge, full of potentially outward-bound meaning and the radiating workings of the mind surrounding them. The ingrained association between the hair and revelatory binds seems to be held in the consolidated form of the halo.

It is interesting that Breton describes inhabiting the obsessed or fixated state of mind in the form of a 'fur bonnet' (Breton 1978: 39) and other head coverings, and during this state of mind, describes finding a tome with the long beard of a gnome covering the back of the book. This vision comes to grip Breton. It is as if hair gathers about the head an expanded field of draw and emission, and extends the binding action of the imagination into the external physical world: an aerial for the bound body that cannot undo itself. This extremely available state of mind was said by Breton to be 'perfect... from which we shall now in all lucidity depart toward that which calls us' (1978: 44).

ATTUNED HAIR AND PENROSE IMAGINATION BINDS HAIR'S CONDUIT - A
SURREALIST INSTRUMENT

This essay concludes by examining the binding action of hair in two works by Roland Penrose, bringing together concepts of the attunement, fulfilment, and spilling of ongoing binds in the material of hair. We further consider Breton's claim that the haired head reflects the dynamic of the perfect Surrealist state of mind and Penrose's expression of a similar belief.

Hair's attunement-filled field is represented extensively in Penrose's work.

Seeing is Believing or *L'île Invisible* (1937) is a vision of a city surrounded by sea and sky [IMAGE 11 p177]. Tying together the two spheres is an upside-down female head. The artist's hand is held up to touch the vision, but finds itself reflected and separate from it. Here hair falls along with rain into the city and clouds it. In Penrose's vision, spires, chimneys, towers, and masts, all attempt to reach, and in some way bind with, spheres beyond the earth-bound. But it is the imagination - in the form of monumental head and hair - that is a palpable conduit and really, assuredly, binds.

An object by Penrose develops and materialises this same surreal mechanism [IMAGE 12 p178]. *Dew Machine*, now destroyed, was part of the London Gallery's *Surrealist Objects and Poems* exhibition in 1937. The core of the object is the upturned neck, head, and hair of a female mannequin set inside a glass chamber. A number of funnels and vessels direct substances into the neck, and are tied to a balance that runs through the midst of the hair. We see no more of this scientific mechanism. The hair falls to pool, darkening and changing colour on a circular base. On the base stands a glass of fresh, clear liquid, standing as if in conclusion.

WITHIN A STILLING SYSTEM HAIR BEARS AMASSING PRESSURES
FIXES THE MIND'S EXPRESSIONS

As if in the night of the head's dark innards, vapour condensed and dripped through the system, a clear liquid came. The balance that tips within the hair brings about the dew point, turning atmospherics - aerial, psychological, libidinal - into physical substance. It fills a glass. Penrose's object conceives of hair as a body of lines at work, issued by the head. They function as part of a bigger stilling system, yet it seems to be the hair that holds the position - brimming - of pivot, transubstantiation, and cascade.

The measure of liquid provides evidence and verification of clearly transformative but hidden internal processes, such as the imagination. It also could be that it gathers about it and captures a wider 'spirit' of Surrealism within the exhibition. Similar to Duchamp's *50cc of Paris Air* (1919), Penrose uses a Surrealist object to in-still the movement and catches it in a drinkable essence.

Through the *Dew machine* maybe Penrose offers a wider Surrealist principle of formation akin to the production of sculpture. As is art, hair is the head's issue. Hair stills and fixes the mind's expressions, as does sculpture. It can do this directly, convulsively, as hair stands on end, without impediment, producing objects for a movement that aimed to turn out 'the image present to the mind' (Breton 1972: 260) and 'true realisations of solidified desires' (Dalí 1930 cited in Breton 1972: 261).

This immediacy and the faith it held in the bound-full nature of an unfettered imagination was the most vital force in Surrealism. Breton declared that 'beauty will be CONVULSIVE or will not be at all' (1999: 160). Of its own accord, the knots, mats, static, frays, and strands of hair manifest the dynamics of a sculptural practice devoted to that convulsion.

Sequence of the perfected bind

1.i James Lee Byars, Perfect

Byars re-binds overarching into cycles of many magnitudes precession
the first shapes of immanence into which we are bound
Byars's shift into sculpture toward Perfect fullness in sculpture 'Im full of Byars'
from points of fullness further perfect arose shifts into radiance
flexes its bounds peals out and comes full circle

1.ii Giordano Bruno's *A general account of bonding*

Within new boundlessness a vision of the world full of bonds being bound is vital
witnessing bonds Thetis and Peleus being found out Achilles and tendency
art binds art bears witness by brightness and persisting unities
imagination binds and in-forms brightness
nexus muscle of arts all binding draws on love accordance still enough
perfect bristling ecstatic the head brimming is ongoing

1.iii Surrealism and Roland Penrose's hair

Fixation catching the tail end taking hold
fixation with hair hair charged with imagination hair's workings
transubstantiation two-fold fixation certain objects
Breton on verification the fur bonnet perfect
attuned hair and Penrose imagination binds hair's conduit – a Surrealist instrument
within a stilling system hair bears amassing pressures and fixes the mind's expressions

2. The repeated bind

The purpose of this chapter as a whole is to analyse the nature of a repeated bind, and of the repetition from which it issues. I draw on the work of three authors and artists: Søren Kierkegaard (1813-1855), Eva Hesse (1936-1970), and Douglas Gordon (b. 1966).

I

Søren Kierkegaard's *Repetition*

Overview

The starting point is Kierkegaard's philosophy. I propose that Kierkegaardian repetition can be understood as a recurring practice that seeks to be bound. Ultimately, it is an attempt to sustain being bound, so that the individual may be held firm and still in God's fold.

One of the main aims of Kierkegaard's philosophy is to simultaneously analyse and invigorate Christian faith. At the heart of that project is a distinctive religious vision of repetition: repetition for Kierkegaard figures as the primary vehicle for faith, as the domain within which its power is delineated, supported, and affirmed.

My purpose in this section is to draw out certain aspects of Kierkegaard's treatment of these issues in order to shed light on the idea of a repeated bind, on the way in which the faithful imagination may be and may wait to be bound. I focus on the manner in which the bonds created by Kierkegaardian faith lay outside of the individual's will, which must lie prone, must wait at risk, and be ready to be drawn.

My ultimate concern is with the implications of this complex mix of activity and passivity for the nature of repetition within devotional practices. I explore these issues by considering some central tensions in Kierkegaard's portrayal of Constantin Constantius in his novel *Repetition, A Venture in Experimental Psychology* (1834) (2009c: 1-81). This line of thought identifies an architectonic form to Kierkegaard's repetition: an arch, through which repetition's binds are returned and felt as taut, recasting the world around the individual as a revelation.

REPETITION IS VITAL IT CANNOT BE CALCULATED REPETITION IS FAITHFUL

For Kierkegaard, faith is a commitment that must bind again, be re-affirmed, or else it will wane. Underlying this is a conception of faith as revelation. Faithful binds must strike and grip the individual to be sustained. Appeals, which may take the form of avowal, petition, prayer, spire, or banner, cannot grasp or hold what they appeal for. This is because faith cannot be preserved or mediated by an established religion or any other belief system, nor constructed or gained through systematic, logical, or reasonable increments; in drawing on existing belief systems we would be looking for truth to be recovered, recollected, and revived, turning our backs on the possibility of truth striking us from its source above.

The individual who is gripped by faith is bound; faith will be felt by the individual as a taut bind. By Kierkegaard's notion of repetition, we can both re-affirm the binds of our self, our innard binds, and our God, our outer binds. The basis for this act is the imagination:

As a rule, imagination is the medium for the process of infinitising; it is not a capacity, as are the others [feeling, knowing, and willing] - if one wishes to speak in those terms, it is the capacity *instar omnium* [for all capacities] (Kierkegaard 1983a: 30).

By this we establish revelatory bearings: relations that define our position, how we are set and posited, our cant and our placement. In order not to be undone, according to Kierkegaard, we must hold faith in and by its repetition. Faith is held in repetition's deliverance of revelatory binds from divine registers. Repetition is a faithful process in which the suspension of the bind of Kierkegaard's faith is again given sustenance and further sustained. A profound sense of certainty-of-hold thereby exists, along with a boundless disclosure and unravelling of binds in accordance with the individual. Thus meaning installs itself.

REPETITION'S STANCE RISKS BINDING REPETITION WILL BE BESTOWED AGAIN

When the appeal for binding is met externally, revelatory bearings disclose the individual's spot. This in turn may firm his or her method and course. But it does not ensure being bound in the future or that any bind will be in itself ongoing. This is consistent with the way that meaning moves in Kierkegaard's thought. Meaning unfolds itself in us from without; we cannot force it, only yield to its bind. Hence our approach to our faith should be far-flung and forward-facing. Repetition's stance is open-eyed and prone.

The bound individual must give up the current bond. Repetition inherently risks binding and being bound. Being forsaken by the bond and states of doubt in its return are part of repetition. Full withdrawal of the bind is part of the structure. The individual must accept that their state of being bound will be suspended. In Kierkegaard's vision, repetition cannot be bent into being by the individual's will; the individual will be bent by it. This is linked to Kierkegaard's emphasis on the absurd. As he argues in *Fear and Trembling* (1843), we choose our faith by virtue of the absurd (1983b). Repetition works by an absurdist turn away from that which we were bound and desire to bind with again. Repetition will deliver the bind anew.

As Kierkegaard himself proposed, models for this view of repetition may be found in the parables of Job and Abraham. However, one can see the same structure at work in Kierkegaard's own quasi-biographical writings, where the narrator forsakes and turns away from the bind he wishes to sustain and has lost, and instead looks to repetition to deliver the same bind anew. A 'primitive trust-in-requital' (Mooney 2009: xiv) is held as a greater alternative to the attempted re-collection or enforcement of prior binds.

Kierkegaard's works on repetition were produced in a charged field of thought following his broken engagement. The extreme tenures, before bound and held, now undone, were wrought into the expression and publication of a quick succession of several works: *Fear and Trembling* (1843) under God (1983b), *Three Upbuilding Discourses* (1843) on love (1990: 49-101), *Four Upbuilding Discourses* (1843) on the parable of Job (1990: 103-175), and the novel *Repetition* (1834) (2009c: 1-81).

REPETITION'S AIM STILLNESS REPETITION WILL NOT BE FAMILIAR GOOD EARTH

These texts build a vision of repetition through various methods. Importantly, they also show how the notion and work of faith need not be connected to any established religion.

Through successive repetitions of binding, we find ourselves in a continuous bond. This constancy of bond overall is perhaps what Kierkegaard, writing as Constantin Constantius - the Constant One - aims for and proposes to his lover in *Repetition*. This attempts to redeem his actions as part of an overarching devotional strategy.

The engagement is broken, yet Kierkegaard confirms his religious devotion to the draw of the bind he experiences towards her and the possibility that it continually 'flowers anew' (Kierkegaard 1992: 260). This draw and its coming into being are felt as necessary, and something unchangeable: a given. Veneration of the certain draw can be constant, although marriage cannot be.

Hence, repetition is a way of binding that fulfils a desire for constancy of bond. It invests faith in a greater register outside the individual, which will return, bringing about greater governance.

As seen above, one key component of Kierkegaard's repetition is to give over control of the bind and the individual's commitment to or certainty of it to an external higher power. But the character Constantin in *Repetition* is coercive. His wish for a continuing bond leads him to re-enact the motions of being in love, attempting to track down and corner the way he was in love in specific places in Berlin; this strategy fails. Little geometries and the accurate staging of set-ups do not induce a greater given bond. What was given can be taken away, and can only be *given* again. Repetition cannot be familiar.

Kierkegaard looks to the 'glorious example' (1990: 112) of Job, who, unbound and forsaken, is also patient. He is prone before God. His actions and stance cultivate a 'good earth' (Kierkegaard 1990: 119) for revelation to strike and be 'implanted' (Kierkegaard 1990: 139).

REPETITION'S KEYSTONE OBJECTS OF SUSTAINING VALUE FIRMAMENT

Repetition is a task whose 'keystone' - bestowed and set down from above - restores the overarching binds of the world to the seeker. Repetition brings about a fulfilment of a metaphysical structure around the individual, and draws taut the binds that give place in the world to the individual. In the parable of Job, having shaved his head and torn his clothes (preparing himself to leave the binds of the world), he regains the world in a revelation: 'What is "repeated", restored, is a world infused with objects of sustaining value, an enigmatic, value-saturated world' (Mooney 1998: 301).

Meaning thus both grips and unfolds itself in the individual from this peak or apex, which transfers meaning down into the earth-bound. The individual is motionless, taut-footed, struck still beneath the keystone, and finds the world's binds returned alight and bristling.

For Kierkegaard, only by repetition can the firmament be fully registered by the earth-bound. The final aim of repetition is a divine domain in which a still and perpetual bind is found with God. But we can only be faithful toward it through repetition, which given again and again becomes 'clothing that never becomes worn' (Kierkegaard 2009c: 3): 'What is it that never changes even though everything is changed? It is love, and that alone is love, that which never becomes something else' (Kierkegaard 1990: 55).

The architectonic arch, to which repetition is the final stone, makes fully apparent Kierkegaard's vision of being bound. Here we discover the religious aspect of that vision. When we understand 'religion' etymologically as a practice and system that seeks to gain ties that bind back, Kierkegaard's vault becomes apparent, re-turning the devotions back to the individual. In the arch, we can see that repetition is a religious devotion.

AFFIRMATION

The notion of appealing again is inherent in the impulse to repeat. Like several of Marinus Boezem's cathedral works, in Kierkegaard we find an arc of impulse that moves in some form of cycle. In *Étude Gothique* (1980), figures are seen to cry out in appeal beneath a cathedral vault [IMAGE 13 p179]. But in the mirrored repeat of the figures, their expression turns from appeal into one of gain, wide and gathering. Boezem's shout peals out from the individual and is returned by the vault above. Kierkegaard's appeal too, waits and attends faithfully at ground level.

II

Eva Hesse sustaining repetition

Overview

I turn now to the sculptural work of Eva Hesse. At a fundamental level, Hesse's work shares elements with Kierkegaardian repetition. Both look to gain unknown and far-reaching binds by repetition. Further, the theorist Lucy Lippard stated that repetitive ritual in Hesse's work was an 'antidote to isolation and despair' (1976: 209), as repetition was also in Kierkegaard's existentialist philosophy.

Repetition forms a central part of Hesse's working practice and develops in function and meaning for the artist: I will focus here on *Repetition Nineteen III* (1968) and *Untitled ('Rope Piece')* (1970). I begin with an account of repetition's role in the first piece as a device designed to secure a full understanding of the object itself: I locate this reading in relation to the literalist interpretations offered by theorists Rosalind Kraus and Lippard. As such it provides a counter position to concepts of art (for example Illusionism) that depend on there being inaccessible or unshared meaning inside an artwork. I propose that the object itself in *Repetition Nineteen III*, is gained by Hesse through a series of workbook drawings that conceptually empty the art object of any false innards or unknowable space.

Moving next to the later work, I examine the way in which repetition comes to be used by Hesse to create a charge, an energy that augmented, accrued, added, extrapolated, and assented previous works, which potentially ramped meaning and 'invested that art with an extra-aesthetic force' (Lippard 1976: 5). By repetition, a 'good ground' is laid in Hesse's work, wherefrom binding tendencies gather en masse, brim, and strike out. I show, in particular, how such a practice, above all the physical binds of *Rope Piece*, may serve to model the forms of imagination: an amassment of ecstatic and bound-full potential, borne by repetition.

HESSE'S REPEATED OBJECTS COMPREHENSION THROUGH REPETITION

For Eva Hesse, serial repetition exaggerated and tended towards the absurd. The aim was to expand sculpture. Repeated forms started and forwarded an impetus that could potentially reach further beyond the object. Hesse stated: 'I want to extend my art into something that perhaps doesn't exist yet...' (Nemser 2002: 10). Here, by repetition, are binds that over-throw the physical sculpture.

There are many binds in the work of Eva Hesse, and they are further subject to and take part in a wider, more programmatic repetition. Repetition formed a large part of the artist's working practice. This study takes *Repetition Nineteen III* (1968) and *Untitled ('Rope Piece')* (1970) as its main focus.

The first work takes the form of nineteen fiberglass casts of the same bucket/container [IMAGE 14 p180]. Here, repeated binds are evident in several places. First, as a cast it kicks right up against the object or thing, in this case a container. Robert Smithson writes that this was part of Hesse's 'natural comprehension' (Smithson 1969 cited in Lippard 1976: 6). This can be identified as part of a movement towards Literalism, as defined by Krauss, where repeatedly approaching the object and coming up against it was interpreted as an attempt at purging illusions and preconceived ideas in things or objects, while legitimising things exactly as they are and appear (Krauss 1979: 31).

The visual progression of Hesse's empty containers is important here. Actively siphoning off and emptying out containers was repeatedly expressed by Hesse and had become a stock object by 1967 [IMAGE 15 p181]. The form of a bucket with a false bottom, out of which a siphoning tube empties the depth, is repeatedly returned to, with Hesse varying the extent of the components' expression and materials. The siphoning tube and false depth are omitted at some point between drawings for *Repetition Nineteen* (1967) [IMAGE 16 p182] and *Repetition Nineteen III*. This progress made, affirms the surface as the beginning of the whole object, rejecting the idea of the surface as a cover, concealing depth.

FROM THE FLOOR UP BENTS ROSE TO THE FORE REPEATED BINDING

From *Repetition Nineteen III* too, Hesse empties any remaining sense of an unknowable depth in the object as a container [IMAGE 17 p183]; the artist described how *Area* (1968) was made from multiple impressions of the insides of the same container as *Repetition Nineteen*, which were then slit open and flattened out, laying any concealed content completely bare (Nemser 1975: 214).

Part of this development process is Hesse's rejection of the use of casting as a reiterative repetition of the original object, writing that the resulting identical works 'appalled' her (Lippard 1976: 108). The artist's adapted casting technique supports the Literalist interpretation. By repeating the direct bond between the thing and fiberglass, the 'up against-ness' of the container is exaggerated; the edge that bound thing and fiberglass becomes a focus. Each binding edge is different; each attempt on the object produces a different cast. The casts do not replicate the thing; they return again to the meeting and facing of Hesse and the original thing.

One characteristic of this way of working is its expression from the ground up; while the artist looked at the same object again and again, she started every time again from the very base of things. Hesse's repetition was not reiterative; it was an attempt to get at the object again. A drive to repeat in sculpture came about by coming to the end of an object's natural limits and a drive to gain comprehension and an understanding of it again, not by wishing to state the same thing again and replicate the object. An object's inherent inclinations and bents rose to the fore through this serial repetition; each of the repeated forms in *Repetition Nineteen III* sits on the floor, rising from their base with a different cant.

The second work, *Untitled ('Rope Piece')* (1970), is composed by tying and winding together lengths of rope and string, which then, as a whole, are coated in a thick layer of latex and strung up using wire hooks [IMAGE 18 p184]. The main repeated bind is found in the repeated

ECSTATIC POTENTIAL PROGRAMMATIC REPETITION SERIAL SCULPTURE - A COIL

binding parts - lengths of rope, string, and wire. The latex fixes a robust and active sense of binding that is 'spastic' (Godfrey 2006: 43) and 'unnerving' (Godfrey 2006: 43) in the binds themselves. This is in contrast to *Right After* (1968), an earlier string piece, in which the dominant binding forces are the hook upward and the pull downward of gravity on the inactive string and dripping fiberglass.

In *Rope Piece*, latex on rope serves a similar function to rope and string wound around forms in earlier works; it fixes, binds by coiling and gripping and so preserves and potentially continues any internal tendencies or bents bound into the original form and material. Hesse's latex preservation also ties off the binding parts and sets the physical extent of the artwork. Here is another repeated bind - binding lengths bound by latex.

Rope Piece is a large knot: a still and fixed coagulation of binding parts. Within this 'snarl' (Krauss 1979: 5) are sub-knots that fix the ongoing binds tying through *Rope Piece*. Here by repeatedly knotting, Hesse sets up an expression of binds that implies ecstatic potential: the extension of their amassing potential beyond the physical work.

More generally, Hesse's sculpture exhibits a programmatic repetition. The generation, continuation, and expansion of work and ideas by repeating forms are substantial parts of her studio practice. There is a sense in which Hesse's sculpture in essence is itself a bind, or more accurately a coil around a binding core - a way of keeping a thing's involved energy - its expression - ongoing, like insulated electrical flex. Transmission of something's expression would be without loss: 'The energy is inherent, even when the form is that of someone seeking, not yet knowing where she wants to go' (Folie 2006: 29). Tied into this is the artist's way of producing successive works that augmented, accrued, added, extrapolated, and assented previous works, which potentially ramped meaning and 'invested that art with an extra-esthetic force' (Lippard 1976: 5).

REPETITION'S IMPETUS PITCHING REPETITION

This aspect is often achieved by Hesse via a particular method: a systematic, Minimalist setup that gives rise to a force in the work, which then overtakes its 'non-logical' (Hesse 1972 cited in Lippard 1976: 131), accrued, physical self.

A test piece of 1967-8 demonstrates the principles of this method [IMAGE 19 p185]. A five-by-eight grid of holes is cut through a small section of fiberglass and resin sheet. Through each of the holes is a similar length of the same plastic tubing. The lower ends of the tubes pitch the sheet upwards at an angle, and by virtue of this tilt and by their own variance and tendencies, the upper ends of the tubes stand with various bents. From a rigid setup of serial repetition, another presence thrives.

What necessarily occurs and is known - that the same tubes are repeatedly inserted through the set grid of repeated holes - is overwhelmed by what is contingent and comes into being - the morass that the tubes form, the pitch of the board, the bents and tendencies in the individual tubes.

The specific test piece has reflections in numerous works, such as the series *Metronomic Irregularity I, II, III* (c.1966), in which repeated lengths of flex writhe between wall-mounted boards, on which there are grids of holes wherefrom the flex emits. Again here, objects sustain forces involved in earlier works and express them again, returned, in order that they may reach further. The *Accession* series (1967-1968) seems to be an extension of the test piece into cubic form, with the plastic tubing amassing in the boxes' folds, where it seems to bristle [IMAGE 20 p186].

The dual and contradistinctive principles of Necessity and Contingency are implicit in large portions of Hesse's work and are explicitly expressed in works such as *Contingent* (1969). In such works, the greater the sculptural programme of formal repetition laid out and pitched forth by Hesse, the greater the cumulative charge and rising morass of 'irrational forces' (Smithson 1969 cited in Lippard 1976: 6).

OBJECTS SUSTAIN

In Hesse's sculpture we see an exploratory and inductive repetition take hold. What is bound to be made by principles of physical sculpture works from the ground up, and in the repetition of this, what is bound to emerge becomes apparent: Hesse stated 'What I want of my art I can eventually find. The work must go beyond this... The formal principles are understandable and understood. It is the unknown quantity from which and where I want to go' (1996: 594).

III

Douglas Gordon's loops

Overview

It is important to state that the source of this chapter on repetition lies in the practical work. Made from hair, the rope forms a continuous overall bind that results from repeated knotting of its single strands. Here a material that was bound to the head, once unbound stops lengthening. In the rope, by tying one line of hair to the next end to end, the length of hair continues to be sustained. The two loose ends emitted from each knot build in number and mass as the hair line lengthens. By repeating the line we recognise that the individual bond ceases to work – that it ends and fails. Hence repetition is a strategy that aims, in the face of a bond's failure, to sustain bonding.

Looping is one of the quickest ways to sustain a single length of material, hair or otherwise. However, by looping and repeating the same length certain tendencies come to the fore. The line may begin to fray or wear thin, or the weight of expectation (of what is to come) may cause the repeated line to sag under its own weight. So far in this chapter I have examined Kierkegaard and Hesse's belief in, and use of, repetition. Now, in the work of Douglas Gordon, I study the distortions, compulsions, and progressive restrictions uncovered during the artist's ongoing looped forms.

I wish to emphasise that throughout this project 'binding' is neither inherently positive nor negative. This chapter examines several instances in which looping and therefore repeating the same material line is significant in Douglas Gordon's art. Many of these binds fail in various ways. It does not follow that the repeating bind 'fails' by ceasing to bind and hold. In fact it may more tightly bind, for example where the bind becomes barbed and so can only grip ever more tightly.

I begin with repetitions that appear to be bound or engrained in the body, with a particular emphasis on devotion. Central to this is the heart, a muscle whose way is necessarily engrained and turns over the same path again and again. I examine two sets of works by Gordon in which repetition is vital within the movements of consciousness, recognition, obsession, and desire. Within those structures, I examine both the dynamics that sustain such repeating loops, and the tensions that arise within those structures: tensions that in time ultimately distort the repeating loop.

With this backdrop in place, I then consider Gordon's *24 Hour Psycho* (1993), which works with the idea of a repeated loop and the audience's expectation of reiteration. I focus on the shape of repetition in Gordon's work, in order to compare its form from work to work. I align this use of repetition with Nicholas de Ville's theory of repetition in contemporary art, and then consider the shift in the concept of repetition between Kierkegaard and Hesse to Gordon: from a practice that potentially sustains being bound to a trapping and reiterative bond that contemporary artists find themselves within and look to frustrate or break.

Next I move from Gordon's tangled and warped loops to consider the origins of this form of repetition: the desire to prevent a length of material from ending, and therefore failing. I turn toward the artist's account of the origins of self-awareness, described in the written work that accompanies Gordon's exhibition *What have I done* (1999). This work constitutes the artist's own creation myth, and from which a fear of being found out and of finding himself 'undone' emerge. Here the artist describes the emergence of self-consciousness in childhood, and of a sense of time's finitude and relentlessness. He then examines the development of that self-consciousness mediated by the idea of how he may appear, may be caught or found out, in the images of someone who ceaselessly records him. This is grounded, I suggest, by a broader circular model of the self's development with important similarities to that found in R.D. Laing (1927-1989) or G.W.F. Hegel (1770-1831), discussed earlier in the essay.

To conclude, I study the role of the eye in Gordon's emergent self-consciousness and suggest that the eye is the subject and source of much of Gordon's art. I offer an interpretation of the eye as an imperfect loop, which fails to neutrally deliver visual information. This, I suggest, is the main opportunity Gordon's art looks to exploit.

LOOPS BOUND INTO THE BODY ENFORCED REPETITION AUDIBLE LOOPS

A number of Douglas Gordon's works focus on loops that are bound - engrained over time or forcibly ground - into the fabric of the body. This is the focus of our first instance of repetition in Gordon's work.

In *What you want me to say* (1998), visual repetition and audible repetition attempt to forcibly recreate the extreme boundfulness of a body in love [IMAGE 21 p187]. A black speaker is repeated twelve times, interconnected by thick black cables, which together emit a recorded voice saying 'I love you' followed by a sound like a needle jumping across a stuck record. The sculpture is an attempt at physically hardwiring what a person in love is naturally bound to repeatedly say. However, the set speech becomes insistent and flat. In being enforced, repetition fails. This exposes the consequences of demanding that another body is bound by love; what you want the person to say will falter. Learning by repetition and repeating by heart are not convincing either. Here the heart turns to gristle, becomes hardwired, and beats out the same expression over again and again without change.

Governed by a profound lack of love, *What you want me to say* shows the extent to which the body has to be physically 'made' to repeatedly express love, and yet still fails in its attempt. Engrained responses are extremely difficult to reproduce; *What you want me to say* attempts this, but the result looks heavy handed and brutal. As in *Self portrait (Kissing with Scopolamine)* (1994), the truth of a person's desire is in doubt. Gordon's interest in the convulsive truth of muscle memory and the governing undertows that muscles reveal is present in several other works, for example *Trigger Finger* (1994). The normally easy spasm of 'I love you' straight 'from the heart' is inextricably bound to repeat. But this kind of repetition is lacking in Gordon's *What you want me to say*; its utterance is stolen and heavily edited, and its repetition is exposed as a manufactured reiteration. Gordon's work exposes a failure to be whole-heartedly and inextricably bound. Underlying this is a failure of a repetitive structure: of love's naturally repetitive, devotional, workings.

BINDING TWO BODIES AT THE PEAK TWOS FOLD AND UNFOLD

A much fuller integration of two bodies is the crux for Gordon's *Untitled (Text For Someplace Other Than This)* (1996) [IMAGE 22 p188]. In a fold in the wall, a series of points and counterpoints fold and unfold, such as 'dreams are nightmares, elation is depression, frustration is satisfaction, bitter is sweet'. The pairs come to rest and orientate about the central phrase: 'I am you, you are me'. This puts the bind between two bodies in a position of both culmination and falling apart. The pacing of the piece, and of the easy run of opposites in the central phrase, places two devoted bodies at the peak. Here extremes are closest together and come to rest and be in concordance, or collide and fall apart. This wave-like movement is reinforced by bookending the central phrase with both 'fulfillment' and 'desire': 'desire is / fulfillment, I am you, you are me, fulfillment / is desire'.

On the one hand, this puts the love between two bodies as a point of central stillness or wholeness, and fits with Platonic notions of the self having been divided prior to binding. On the other hand, it puts the love between two bodies as the peak of instability: the splitting of the self and everything that surrounds it. This twist that is generated and held in love is present in several other works by Gordon, for example in the text piece *A Few Words on the Nature of Relationships* (1996), which states 'Close your eyes, open your mouth'. If love is given by hand, it can both administer sanctification, but blind, the devotee can be expected to swallow anything. If it absolves tensions within the self, bringing peace, it may also be compared to unquestioningly accepting an unnecessary cure. The devotional bent is easily turned for the worse.

Here devotion between two people appears pivotal and holds and unfolds a wider field of one and another. The involved positives and negatives revolve about this central point. Gordon's work can be read as a knitting together and unraveling of polarized extents along the same line, such as sharp and blunt, night and day. Here the binding

THE STRETCHING AND CYCLIC SELF

between one and another is something cyclical, driven by the attraction and repulsion between two extremes along the same 'line', and, starting and ending with '...', is always ongoing. By folding or doubling back on itself, Gordon's piece adds another repetition of sorts, turning one repeated line into an endless cycle.

Feeding this entanglement between two is an entangling self that alone tends toward looping.

An example of a cyclical model of the self is supplied by G. W. F. Hegel (1770-1831). Very briefly, in Hegel's cyclical system, one is driven into the other, shaping it, and goes back into itself transformed. This is the nature of the world, thought, and the self. On self-consciousness, Hegel makes a useful distinction between the straight ongoing line and the looping ongoing line: If there is an endlessly advancing straight stream of cause and effect, a new 'self' is created with every step. Self-consciousness and the creation of the self therefore necessarily come about in a cyclic motion, the spirit of which 'is not limited by its other, but at home (bei sich) in it' (Inwood 1992: 141).

Such a cyclical model in Gordon's artwork - of being drawn to one end and finding itself again in the other - is heavily influenced by the thought of R.D. Laing, in works such as *The Divided Self* (1960), and *Knots* (1970). In the latter text two inevitably cyclical selves entangle themselves and each other further, forming a progressively more dependent involvement. Another emphasis is being 'unhinged,' present in Gordon's works where two side-by-side screens showing the same but staggered film are turned slightly in on one another, in works such as *Untitled (Text For Someplace Other Than This)*, and where the one film is split onto two hinged screens, for example in *Hysterical* (1995) [IMAGE 23 p189]. Being off-kilter only quickens the development of greater cycles.

VISUAL LOOPING THE POINT OF REPETITION

Methods such as duplication, mirroring, splitting, and inverting images feed such cycles further. Regarding *Self-Portrait (Kissing with Scopolamine)* (1994), Gordon stated: 'the viewer sees a negative of the truth, and a negative of the self, and a negative of the reflection of the self... I love that kind of endlessness. It's an endless image, an endless game' (Brown 2004: 35) [IMAGE 24 p190]. The truth drug Scopolamine finds Gordon's identity rebounding about in a grey area between positive and negative, with no clear seam or distinction between the two polarities. The artist has come prepared for this churning, endless, back and forth and to and fro movement; Scopolamine is a treatment for motion sickness.

In *What you want me to say* (1998) a failure to be repeatedly, wholeheartedly, and inextricably bound was exposed. In *Untitled (Text For Someplace Other Than This)* the bond between two people was the pivotal point between a bond's formation and fall. In *24 Hour Psycho* (1993) we find further failure; the failure within the repeat for the current cycle to match up with those before. Hence our anticipation, prior experience, cultural knowledge, and memory are discovered and often exposed as flawed.

The work is itself a direct repetition of Alfred Hitchcock's film *Psycho* (1960), but alters the way we go through the motions of that repetition [IMAGE 25 p191]. It is re-focused specifically for the eye of the viewer, enlarged, without sound, and exploits the loop of images that the eye anticipates seeing.

The duration of *Psycho* is slowed to fill all the hours of every day. The repetition is so ongoing that the looping point is increasingly inconsequential and no longer particularly apparent. Each frame has the same weighting on and on without end. Asked about repeated looping, Gordon stated: 'I don't ever think of things being made to loop, I just think of them as being relentlessly ongoing' (Gordon 2008a: 36:04). Here repetition is assumed to be ceaseless. The joint that brings about

REPETITION OF WHAT IS BOUND TO HAPPEN

the repeat has become no more compelling than any other frame in the cycle. Any point of repetition is planed off, and so in Gordon's repetition the sense of a loop 'being made to' loop is lost. Within the seamless and endless loop, potential is warped and momentum flatlines. The wind-ups, propulsions, compulsions, and points of downfall and falter, which were exacerbated by looping in previous works, are here evened out.

The consequence of this re-binding of time in *Psycho* is the way we receive the images and the way we discover the returned images. The extreme duration of *24 Hour Psycho* forces the viewer into different positions. One position is of someone enrapt, devotional in their attention to detail, each frame of ecstatic significance. Alongside being a devotee is being a penitent. There is the sense that the work is to be endured and is testing, like a punishment exercise. There is a further sense that *Psycho* has been slowed so that we can witness its inner workings, to see what makes it tick. So examination moves both ways: the viewer is tested by the film, and the film is eyed by the viewer. Binds that are ongoing and repeat can bind the individual in subjugation, in a horrifying stretch of endurance, or in rapture, where desire for the bind's continuance consumes the ends of it. In between such extremes of the artwork's hold over the viewer, we find examination, eyeing, boredom and discomfort unfolding.

Something that is 'bound to occur' is another loop exploited by Gordon in *24 Hour Psycho*, as it was too in *What you want me to say*. A tendency toward extremes of experience is exacerbated by any prior knowledge of the original film or of Robert Bloch's book *Psycho* (1959). This brings us back to those who are extremely bound:

A conversation between Gordon and cultural historian Francis McKee likened the effect of watching *24 Hour Psycho* - simultaneously knowing the past and the future (of the film's narrative) while suspended in an almost motionless present - to a schizophrenic experience (Brown 2004: 39).

THE BOUND FRUSTRATING REPETITION

Indeed Gordon's work frequently features figures that are extremely tightly bound: the religious, the devoted, the deniers, the psychotic, possessed, and destined, a kleptomaniac. Here loops are obsessive traps, with which the individual is inescapably, often brutally, bound. For example in *Bootleg (Bigmouth)* (1996) an obsessive's fanatical desire to keep part of their idol, along with their ecstatic, enrapt vision, is looped forever. It is left unclear whether the idol is forever within reach or out of reach.

The viewer of *24 Hour Psycho* may feel sure of what will happen and what s/he is bound to feel; they have seen this before. The promise of the gain of repetition - of what the viewer believes will occur in the film - is dangled in front but, even in the most climatic scenes, doesn't quite appear as imagined. By holding and releasing content slowly within a greatly expanded frame, sensations such as expectancy, anticipation, horror, gain, and fulfillment do not bloom. This adds to the endurance test: Harald Fricke stated that 'every shot seemed to last longer than all the paintings you've seen in your life' (Brown 2004: 21). The viewer's sense of biding their time for some purpose is meted out, becomes out of time, and is exhausted. Repetition fails if it is defined as an expectation that an event or sensation will replay again without change.

Further, the artist frustrates attempts by the viewer to make something more of the start, the end, and the best bits. Early versions of the piece were closer to 16 hours long, meaning that just turning up for the shower scene was difficult. Each frame is weighted equally and the point of repetition is not marked; a duration of 24 hours leaves no time for any process of repetition to wind up and kick in. For Gordon, the point of the 24-hour duration is to fill all hours endlessly on and on. For the viewer, he has set up a version of the endlessness the artist himself wishes to break from (Gordon 2008a: 37:30).

BELIEF BENT REPETITION TURNS

Belief in repetition is thus bent out of shape. Repetition is not what we imagined it to be. Yet the expectation of what repetition should, predictably and inevitably, bring is an essential part of Gordon's work; the viewer brings expectation and Gordon turns it.

To some extent, this aligns Gordon's work with Nicholas de Ville's theory of repetition's role in contemporary art (de Ville 1996b). The critic proposes that artists strategically use repetition to provide a cyclic framework, which they then warp and pull, catching out the inevitable flaws and middle grounds of an extremely polarized system, while always being certain of repetition's ongoing turn.

However, with this certainty of return is also a certainty in repetition's meaning; De Ville implies that this use of repetition is inevitable, given that in his account repetition is obliged to integrate with its own psychoanalytic tradition and theory (1996b). Therefore, artists' inherited and adopted starting position of repetition - obsessional, compulsive, habitual, a syndrome - is relatively uniform.

De Ville's theory is that this strategic distance between the artist and repetitive expressions is an example of the 'dissociation' that dominates contemporary art (1996b: 17). Contemporary artists use repetition as a conscious, adopted, and managed strategy of expression. This use of repetition aims to find truth 'incrementally' (1996a: 1) within postmodernism, turning, de Ville argues, a negative excessive drive into a positive liberation for art. Using dissociation as a mechanism can allow 'psychological, intellectual and emotional dislocation [to] be appropriated, given new force' (1996b: 18).

In de Ville's theory, repetition as a method is recognised too quickly. Repetition is invariably a signal and shortcuts across meaning. The same thing is re-cognised again and before the repetition has played out. The basic meaning of repetition is assumed before it has a chance

REPETITION SHIFTS

to flourish. In de Ville's theory, which aims for liberation, repetition's meaning becomes strangely rigid.

This wholesale appropriation loses sight of repetition's momentum, which in Kierkegaard and Hesse's works was found to be subject to gravity, absurdity, suspension, and grace, among other pressures, drives, and tensions. Hesse's sculpture expresses, for example, the natural end to the artist's experience of each thing, and then by repetition shoulders this limit in her practice.

The contrast of Gordon's repetition to Hesse and Kierkegaard's repetition hinges on faith. Neither Hesse nor Kierkegaard assumes repetition's return. The shape of repetition is never circular. Neither believed repetition was about certainty: certainty of return nor certainty of its meaning if repetition was indeed gained again. If we believe de Ville's theory, it is contemporary art's job to frustrate repetition's undoubted, engrained, and relentless way. But, allowed to play out by itself, repetition rarely *has* that way. By turning repetition into a consciously adopted strategy, calculated and set in its way, it loses its ability to seek and gain further meaning outside of itself, and to sustain faith.

REPETITION FIRST IN A LOOP GORDON BOUND TO HIS CONSCIOUSNESS

We have seen that Gordon's work involves a series of looping forms that continue to develop and tangle in their complexity. We reached a dead end in the closed loop of repetition - or reiteration - in de Ville's theory of contemporary art.

We now ask: How did the form of repetition become a loop in Gordon's work? The first repetition brought about in a loop is made by bending one end to face the other, and joining two together to form a complete and perfect loop. The seamlessness of the join produces an absence of an end. It is this absence of an end - loops are 'relentlessly ongoing' - that Gordon emphasises.

In order to examine the later engrained form of repetition we turn to the artist's own creation myth, in which the emergence of Gordon's sense of self-consciousness forms an early loop. Gordon's emergent self-consciousness is described in *Ghost, The Private Confessions of Douglas Gordon* (1999), a written work that forms part of the exhibition *What have I done* (1999). He writes of the appearance of Jimbo Park, a doppelgänger, who straps the author to his own consciousness in childhood, forcing Gordon to continually witness his own life from then on. Prior to this, the artist describes a deathless state:

There was no death in my childhood, really: everything could be re-enacted; how can anything die when it can be looked at again? When it can be rewound? Nothing dies. It only appears to go, or conclude, or run out, but time doesn't really work against beauty (1999: 21).

Gordon's childhood timelessness and its boundless stretch of time are lost. The artist describes watching Jimbo clip a digital watch in a loop on the end of his snakeskin belt. Holding the other end of the belt, he whips the watch forward into the dark canal water, into which it disappears. As the watch came to matter and sink, and the snakeskin belt was un-coiled from the body, self-consciousness seemed to time Gordon's life, slow time, make his life's time something to lose, and make it finite. It also stretched the distance in visual separation between Gordon and his doppelgänger Jimbo, yet strengthened the bond

SELF-CONSCIOUSNESS - A LOOP BARBED LOOP

between Gordon's memory of himself - his identity - and his Witness's capture of him. After the watch is gone, the dark canal water stills to become a mirror. Here we first encounter the 'power, darkness and mirrors' that are later said to dominate Gordon's vision (1999: 43).

We can see that Gordon's emergent self-consciousness is a barbed trap, a bind that cannot be backed out of and undone once entered. The replay of images catches Gordon in an identity, one he often wants to distance himself from, yet increasingly identifies with. This is in contrast to the boundless or untimed self, and what it simply gained, and could gain again in a ceaseless ongoing flow of time, before consciousness emerged, bent, and gripped. Unbinding the belt and losing the watch appears to have broken the ability to regain things without loss or change, and preserve things without deterioration. There is a type of Ouroboros in Gordon's image of the snake belt that consumes its own tail to make a loop. Momentarily undone from encircling the body in an endless bind, the broken line of the belt seems key to Gordon's sense of loss, as if it unleashes a timed and finite life upon Gordon. Undoing the barb of the belt that maintained its hold about his childhood person seems to poison the artist's perception.

Self-consciousness also brings with it new stretches of boredom in childhood, in which for example, repetitive punishment exercises extend the never-ending hours of school time. The excruciating slowness that self-consciousness exerts on perception is punishment in itself.

The cycle of self-consciousness brings about another loop.

Jimbo's almost religious commitment to capturing impressions of Gordon uncovers extremities of behaviour in the artist, and by being a witness to them, puts weight on them increasingly. There is a sense that Jimbo finds too much, finds him out:

APPREHENDED

Our childhoods are over. We drink in the Saltmarket and we are filmed by my interlocutor going about our business. He must now have experienced every second of my life; he must have a million miles of film... Among the ceaseless small dramas of the day, Jimbo had fashioned me evil - he and his camera had found me bad (Gordon 1999: 24).

Such a tip of self-awareness into a tightening paranoiac cycle is encouraged by letters and provoked in phone calls Gordon sends and makes to others. The messages penetrate the receiver to a depth that may put into motion a similar feeling of being watched or exposed; 'I am aware of what you have done' and 'Everything is going to be alright'. The receiver's own psychological undertow is fed and drawn out.

This drawing out and weighing up extremes of an individual is a dominant theme in Gordon's work: sanity and madness, heaven and hell, good and evil, fantasy and reality, Jekyll and Hyde, black and white. Here again we find two ends that over-weighted, buckle. What drives the looping is an instability of opposites, like a magnet. The ends are turned to face the opposite position. Bent together, black and white consume the other, and grey areas dominate increasingly.

One way to gather together several of the lines of thought found in *Ghost* is via the theme of apprehension and what it means to apprehend or be apprehended. Here, witnessing, understanding, catching, capturing and fear are joined together. For example, there are several instances in the following sequence. The action of Gordon's bending self-consciousness is central to the text and informs the artist's understanding of himself. This impression is dominated by the way Jimbo, the artist's witness, catches Gordon on film. Jimbo's impression appears consistently negative to Gordon's eye. Seeing is believing: Gordon believes that Jimbo has found him out, exposing the artist's moral failings. Thereupon a sense of fear prevails: what will Jimbo reveal? Could Jimbo capture Gordon to an overwhelming extent? Could a work of art expose the maker to damnation or imprisonment? By making artworks, the artist is caught up in this loop.

THE EYE AS A LOOP ART'S OPPORTUNITY

Key to this process of apprehension is the eye. Often, within the eye's own substance, an impression is turned or soured. Residual retinal images are held in the eye's jelly after the fact. The bulged television screen provided Gordon with a reflection of himself watching through his own lens, a physical parallel to his own eye. The windows of his home become mirrors after dark. In *Ghost*, Gordon increasingly finds there is a distance between the screen or mirror, his eye, and mind. The idea of the lens and screen as some key depth that keeps, hides, and delays images, can be found in works such as *Through a looking glass* (1999), where viewers find themselves standing physically within an implied depth of perception. We can see that the eye is part of an extended loop of perception in Gordon's work, in which the eye is both an arbiter of understanding and something that physically captures. Thus it forms bonds in two ways.

This leads us to the final loop in our study. In its balled form the eye is a badly tied-off loop that lets slip images in both directions: from the external world in, and from the imagination and memory outward.

Gordon's work exploits such lags during repetition: a film's failure to match up to its recollection; a film's failure to match up to the viewer's foregathering anticipation; an image's distance from the eye, the eye's distance to the body's wrought organs, and the organs' to spasms in the fingers and other muscles; the screen's thickness and the extent to which the image lags in its substance; the mismatch between two repeated selves; the time it takes for your own image to return to your eye; the time it takes the eye to switch between repeated moving images, the second of which will have moved on; the delay, upon receiving a letter or phone call, in recognising it as work of art; the time it takes to find a memory, knowing it to be there somewhere. These are the crucial folds during which, Gordon believes, art goes to work and meaning is transmitted (Gordon 2008a: 25:31).

ART'S OPPORTUNITY

Within the fold of the eye, its jellied lapse, there is visual art's opportunity. This is a lasting impression of Gordon's work.

We end on this final, flawed loop: the eye. It is a flaw that allows for the penetration of art into the imperfectly bound human body.

Sequence of the repeated bind

2.i Søren Kierkegaard's *Repetition*

Repetition is vital it cannot be calculated Repetition is faithful
Repetition's stance risks binding Repetition will be bestowed again
Repetition's aim stillness Repetition will not be familiar 'good earth'
Repetition's keystone objects of sustaining value firmament affirmation

2.ii Eva Hesse sustaining repetition

Hesse's repeated objects comprehension through repetition
repetition 'from the floor up' bents rose to the fore
repeated binding repetition's ecstatic potential
programmatic repetition serial sculpture - a coil for expression
repetition's impetus pitching repetition objects sustain

2.iii Douglas Gordon's loops

Loops bound into the body enforced repetition audible loops
binding two bodies at the peak twos fold and unfold
the stretching and cyclic self
visual looping the point of repetition
repetition of what is bound to happen the Bound
frustrating repetition belief bent
repetition turns repetition shifts
repetition first made in a loop Gordon bound to his consciousness
self-consciousness - a loop barbed loop
the eye as a loop
art's opportunity

3. The unknown bind

The aim of this chapter is to study the unknown binds that are fixed inside a knot, hidden by the knot's involved wind. A number of artists and writers provide ways to uncover unknown binds: I focus on Ian Hamilton Finlay (1925-2006), the mythical sculptor Daedalus, and Marcel Duchamp (1887-1968).

I

Ian Hamilton Finlay's *Holzwege*

Overview

Given that the thesis aims to provide a field of thought in which the three artworks stand, the text rarely forges direct links between the works and the field and instead brings the two into relation with one another. This presents a number of problems: How can the text tell the reader about the artworks if it does not supply information on their content? How is insight gained during this type of project, if at all? Can this process be formalised and become an identifiable method? If this project works, *how* does it?

As this project accumulated, the 'field' was dense and impenetrable and offered no answers to the questions posed. This prompted the need for an 'unknown' chapter, the subject of which is how we can work with unknown binds that, although forming, are not yet clear, or are 'unknown' binds in the sense of being non-linguistic and therefore unable to be written down, such as those a sculpture is composed of. It was only by thinking about the work of Ian Hamilton Finlay that late in the day the method of this thesis became clear and took shape. The following essay - on the heavily wooded garden of *Little Sparta* and the clearings that Finlay's artworks create within it - deals with both problems: the methodologies involved in writing about an artwork as opposed to on it, and the sense of a progressive clearing or revelation that an artwork brings to the densely surrounding field of thought about it.

The essay explores Ian Hamilton Finlay's *Little Sparta*: my concern is with both the poetic venture that plays out during the garden, and with its philosophical grounding. The starting point is Finlay's woodland garden copse, in which stand plinths inscribed with the opening lines from Heidegger's collection *Holzwege* [Woodpaths]. In that text, Heidegger advances a particular account of the poet's task: it is to create a clearing [*Lichtung*] within which entities can be in light [*Licht*], can stand disclosed and so come to presence. I suggest that Finlay's own practice establishes and builds upon this schema in several ways. I discuss

first his belief that such a clearing will come through a sudden incision or strike. Several instances of strikes or cutting actions are discussed: in the wood axe devoted to Louis Antoine de Saint-Just, a major figure of the political violence that defined the middle stages of the French Revolution; by revolutionary clearing; by inscribing objects; in Finlay's attempt to cut back to Classicism; and in the violence of his Classical and neo-Classical works and the clear-cut form of Classical objects. I examine their swift establishment of place in the garden and relation to other objects.

Next, I turn to a more contemplative strand of Finlay's approach, one in which the artwork stands as a fixed point around which other beings may be placed and orientate (1998a: 2). This movement often follows sudden strikes in Finlay's work. Again, I relate this to an aspect of Heidegger's thought, specifically his conception of a thing as a locus of gathering, as a wager around which meaning gravitates and is wound. I further note how these ideas link back to the vision of binding sketched in the introduction to this thesis.

Thus I propose that these two movements – striking and wandering accordance – build a basic model of meaning with which Finlay makes advances through the land and with which we can come to uncover meaning in his work. To some extent, the essay enacts this model; it comes upon and focuses initially on a single work of art, from which a larger field of thought unfolds and orientates. By this we discover an unknown aspect of Finlay's *Holzwege* plinths: what the woodkeepers know. Here the poetic economy of the woodland is disclosed.

In the final sections, I move away from the Northern Romanticism of the woodland garden to address another, different patch of woodland in *Little Sparta*. This woodland bears a citation from Jean-Baptiste Louvet de Couvrai (1760-1797), a figure of the French Revolution, and they seek - as the fugitive Louvet sought in woodland - to escape the violence embodied by Saint-Just and the axe devoted to him, in favour of a more conciliatory topology. This strand does not lead far. However, present in the Louvet citation chosen by Finlay is another, vital, rhythm; the wood is aligned with the heart via an idea of both as thickets. This generates a resonance between the wood and the heart: a mutual feedback whereby our understanding of one informs and sounds out the other. We discover that in Finlay's booklet *Woodpaths* (1990), our first way through the woodland is indeed connected to this second way.

I close by suggesting that this aspect of Finlay's work exemplifies one of the methodologies delineated in the introduction to this thesis: a modified version of typology in which two forms, complete in themselves, are pitched together and stand in accordance, illuminating each other's unknown innards without atomising or severing their own ties.

I should make it clear that in the following essay, the quotes chosen from Heidegger's body of work are almost exclusively from the collection *Poetry, Language, Thought* (2001). I wish to provide some context to the specific aspects of Heidegger's work that I will focus on.

Heidegger's thought is typically divided into a series of stages, stages whose relations

are characterised by a complex mix of overlap, evolution and rupture. I focus predominantly on the period from the mid 1930s through to the early 1950s. It is in this period that Heidegger published the *Holzwege* collection, from whose preface Finlay's plinths take their cue. The key writings from this period are collected together in a single volume, *Poetry, Language, Thought*.

Thematically, three interlocking aspects dominate the collected texts and I will use these aspects as a framework with which to approach Finlay. The first links the object and the idea of dwelling, which Heidegger understands as an area within which something might gather, amass, and become apparent. So for example, 'The Thing' (1951) discusses the way in which the jug or the hearth gathers together, contextualises, that which stands around it (2001: 178). As we will see, Heidegger ties this to the Greek conception of *peras* - the boundary within which events come to presence. The second aspect connects dwelling and the object, so understood, to poetry and to a vision of the thinker-as-poet. Therefore, for example, the title of one of Heidegger's works from 1951 is ' "...Poetically Man Dwells..." ' [*dichterisch wohnet der Mensch*]. The third aspect connects poetry and dwelling to truth and to the artwork conceived of as a revealing of truth, as a means by which we find meaning in our existence, developing and deepening our dwelling accordingly. This theme is clearly visible in Heidegger from 1935 onwards in texts such as 'The Origin of the Work of Art' (2001: 15-86).

My aim in this essay is to draw on all three aspects of this Heideggerian framework in order to approach Finlay's *Holzwege* plinths. Using that framework, I will locate the artwork in relation both to Finlay's conception of himself as poet and to his relationship to Heidegger as thinker. It is clear that Finlay thought of himself as a poet first and foremost, and it appears that he fulfils the role of the poet as set out in *Poetry, Language, Thought*. I aim to enact the phenomenological approach Heidegger outlines there by first recognising the 'resting-within-itself' of the artwork, starting in front of the artwork of Finlay's *Holzwege* plinths (2001: 33).

IN FINLAY'S WOOD AN OPENING DESCRIPTION

On entering the woodland garden copse its 'Glooms and Solitudes' quickly take a heavy, Northern Romantic turn and the woodland turns to thicket (Finlay 1998a: 1). More than other areas of *Little Sparta*, which are more open to sky and to views of further land, the tree canopy sets the domain of the woodland garden with such dominance that, beneath, everything appears wholly within a dark overwhelm. It is with a sense of the trees' territory and claim on their place that ways through the wood are subsumed and end. Walking there, we often see apparently disjointed sections of track or path, but any certainty of course or foot is passing.

It is under those same conditions that Heidegger's prefacing note to the collection of texts *Holzwege* - or wood paths - is made:

'Wood' is an old name for forest. In the wood there are paths, mostly overgrown, that come to an abrupt stop where the wood is untrodden.

They are called *Holzwege*.

Each goes its separate way, though within the same forest. It often appears as if one is identical to another. But it only appears so. Woodcutters and forest keepers know these paths. They know what it means to be on a *Holzweg*.
(Heidegger 2002: v)

The darkness of the Heideggerian wood is a destitution in which we find ourselves. As darkness increases, so too the thicket; any intimation, sign, or mark is harder to see. Those things that would gather us or give a fathomable bind within an impenetrable mass are covered over in the darkness.

OPENING DESCRIPTION

We come across three identical plinths beside one way through Finlay's woodland garden [IMAGES 26, 27, 28, 29, p192, 193, 194, 195 respectively]. Three engraved metal plates on the three successive plinths read:

IN THE WOOD
ARE PATHS
WHICH MOSTLY
WIND ALONG
UNTIL THEY END
QUITE SUDDENLY
IN AN
IMPENETRABLE THICKET.

THEY ARE CALLED
WOODPATHS.

OFTEN IT SEEMS
AS THOUGH ONE
WERE LIKE ANOTHER.
YET IT ONLY
SEEMS SO.

It is here on a doubtful path - where we find Finlay's translation and adaption of Heidegger's note - that a way is opened into the poetic economy of the woodland garden and Finlay's wider philosophical approach.

Toward this, we analyse Finlay's work in light of Heidegger's thoughts on the role of the poet within a state of the wood's covering and destitution. Starting with the quote itself, we follow the route it offers us into Heideggerian thought, more specifically into 'disclosure'. We will find that Finlay's approach has close concordances with Heidegger's philosophy, in terms of both the state of the artwork and the wider progress from which it stems, which in turn was brought forth by an artwork.

MAKING WAY

The inscription, in starts, offers Heidegger's leading quote on *Holzwege* as a succession of passages that suddenly end without reaching their full conclusion. The passage or movement of Heidegger's text is deliberately re-arranged. Typographically, Finlay pushes each line to a right-hand limit, which has the visual effect of putting emphasis on each passage's end, thus reflecting the text's content. Further, Heidegger's text is split into three parts by Finlay. The first sets the reader on a way, the second establishes something, and the third offers the possibility of a forthcoming discovery. The artist encourages active participation and navigation through the text with the reader's movement from plinth to plinth and beyond. This is with the hope that this kinetic activation of the text leads to greater experience and therefore integration of text and reader. It could therefore be argued that the plinths are an example of Finlay's expanded concrete poetry practice. This three-part rhythm established by the plinths parts way in the end and turns back to question the established rhythm and route of understanding; there is something for the reader to reconsider here. It is interesting that Finlay omits the last lines; they are still to be discovered. In a way, this is what Finlay's woodland garden will itself come to say to those within:

'Woodcutters and forest keepers know these paths. They know what it means to be on a *Holzweg*' (Heidegger 2002: v). We will come to know the revelation of these lines from this point on, during the rest of the garden. Finlay's plinths are the point at which we begin to unravel and orientate ourselves to this thought.

However, to this end, we must first step aside to consider Finlay's involvement with the Concrete Poetry movement and the relation of the *Holzwege* plinths to it. Can it be said that the *Holzwege* plinths are an example of Finlay's concrete poetry practice, in which language is integrated with its physical and spatial instantiation?

First, the core of the Concrete Poetry movement should be defined. The movement had multiple origins. The standard account of the movement has two separate origins: the Brazilian 'Noigandres' group formed by Décio Pignatari with Augusto de Campos and Haroldo

CONCRETE

de Campos in 1952, who were later joined by figures such as Ronaldo Azeredo, Pedro Xisto, and Edgar Braga, and a German-language group centered on Swiss-Bolivian poet Eugen Gomringer (b.1925).

Meeting in Ulm in 1955, Gomringer and Pignatari, having separately both thought to use 'concrete' as a defining term for their experimental poetry, agreed to use the term collectively. Gomringer had previously used the term 'constellation', publishing his first collection of concrete poems *Konstellationen* in 1953. In 1956 the poet wrote *Die Konkrete Dichtung* as an introduction for the planned anthology *Konkrete Poesie*, which was to contain European and South American works but was never published. Augusto de Campos had previously written an article in October 1955 titled 'poesia concreta'. At the end of 1956 the *Noigandres* group took part in large exhibition of concrete art at the Museum of Modern Art, São Paulo, and from that point onwards termed their poetry 'poesia concreta'. The Brazilian group's eponymous publication ran from 1952 to 1962.

The movement's aims, as a whole, were set out by the *Noigandres* group in 'A Pilot Plan for Concrete Poetry', published in 1958. It asserts the founding points:

ideogram: appeal to non-verbal communication. concrete poem communicates its own structure: structure-content. concrete poem is an object in and by itself, not an interpreter of external objects and/or more or less subjective feelings. its material: word (sound, visual form, semantical charge). its problem: a problem of functions-relations of this material (de Campos, de Campos & Pignatari 2007: 218).

The concrete poem is distinct from the calligram, where words are used to delineate a natural physiognomic appearance. Presentation of the concrete poem is spatial and typographic; through this, meaning is gained by the viewer/reader. In the strictest sense of the term, the concrete poem must be words, or more accurately meaningful language, rather than the typographical arrangement of letters as a material. The concrete poem already has an inherent material of its own and is a functional object in itself: the concrete poem is an 'object to be both seen and used' (2001: 182). One feature is the disruption of a temporal and linear syntax, which 'provide the structural backbone for all traditional discourses,

CONCRETE

both poetic and non-poetic', turning the graphic space between and within letters and words into an innovative, silent material (Bradford 2011: 122). With respect to this feature, one of the many forerunners of the movement mentioned in the pilot plan is Stéphane Mallarmé's *Un Coup de Dés Jamais N'Abolira le Hasard* (1897). The poem is noted as 'the first qualitative jump - "subdivisions prismatiques de l'idée"; space ("blancs") and typographical devices as substantive elements of composition' (de Campos, de Campos & Pignatari 2007: 217). The Mallarméan constellation-poem gains meaning via an open and developing network of situated words, with silence or the blank page as much a structural element as the text. Indeed, when Gomringer defined the 'constellation' poem, a precursor to the Concrete Poetry movement, it was as 'a play-area of fixed dimensions' (1964: 13). Gomringer continues: 'The constellation is ordered by the poet. He determines the play-area, the field of force and suggests its possibilities. The reader, the new reader, grasps the idea of play, and joins in' (1964: 13).

While the movement began with a deliberately limited focus, as outlined above, Stephen Bann aligns a later English-speaking group - in addition to the Brazilian and German-speaking groups - with a line of development towards concrete poetry's existence 'in the world'. The Scottish poet Edwin Morgan (1920-2010) outlined this aim:

The concrete poem isn't meant to be something you would come across as you turned the pages of a book. (Most concrete poems, still are, but that is not ideal.) It would rather be an object that you passed by every day on your way to work, to school or factory or office: it would be in life, in space, concretely there (1965 cited in Cockburn & Finlay 2001: 19).

Morgan's hope for a 'concretely there' poetry was shared by Finlay who stated the following in 1966:

I have become interested also in concrete poetry in relation to architecture & avant-gardening. This is not a whim, but the logical development of earlier concrete poetry - from the poem as an object on the page to the poem as an object properly realised in sandblasted glass, stone or indeed concrete (2012: xx).

Finlay was the main exponent of this branch of the Concrete Poetry

CONCRETE

movement (this is not to say that he and Morgan were not also involved in other branches). It aimed for the material realisation of concrete poems often in three dimensions: an attempt to gather a phenomenon into a concrete entity - the concrete poem - an entity in which the concise spatial expression complemented or related to the semantic values of the written language itself. Finlay had founded the poetry publication *Poor. Old. Tired. Horse.* in 1962 with Jessie McGuffie, devoting the tenth issue to concrete poetry, and had established *Fishsheet* in 1963 solely for the publication of concrete poetry. The poet's 1963 inaugural collection of concrete poetry was *Rapel: Ten Fauve and Suprematist poems. Midway: Letters from Ian Hamilton Finlay to Stephen Bann 1964-69* (2014) reveals that, having become aware of the international movement in 1962 or 1963, Finlay's aim for Concrete poetry to move into this new territory had been well established by 1964. The poet's ambition for 'concrete concrete poems' and his frustration at the financial and technical problems in producing various objects are features of his letters throughout the period 1964-9 (Finlay 2014: 149). For example, on his concrete poem *Acrobats*, initially published in 1964, Finlay wrote that in line with the individual and group behaviour and movement of the letters and word 'acrobat', that 'properly, the poem should be constructed of cut-out letters, to occupy not a page but an entire wall above a children's playground' (1967 cited in Bann et al. 2014: 27). He rejoices when its physical instantiation in the conditions and environments of the world successfully animates the same poem (2014: 74). Indeed, Finlay thought it odd that this route had not been explored by other concrete poets, as it was a 'logical extension of concrete' rather than a 'jump' taken further afield (2014: 72). The poet's *Autobiographical sketch* makes it clear that the path for this avant-garde movement in poetry was towards its establishment in both an architectural setting and horticultural setting (hence 'avant-gardening'). A 1966 article by Bann and Finlay published in *The Architectural Review*, laid out their ambition for concrete poetry to be physically realised in architectural settings, using *Acrobats*, *Ajar*, *Little fields*, and an untitled 'column-poem' with the words 'bow' and 'bough' as examples (1966: 309). With Alec Finlay, we may conclude that 'immediately then the new poetics was

CONCRETE

intimately associated with objects' (2012: 29).

Stephen Bann, concrete poet and foremost writer on the work of Finlay, argues that the origin of this logical development within Concrete Poetry was present from the movement's inception, particularly in the German-language line. While the Brazilian group had been established via a more exclusively literary lineage, Gomringer intended the term 'Concrete' to not only reference the pioneering work of Hans Arp (1886-1966), but also to 'reflect from the start an aesthetic theory which had been developed in relation to the plastic arts, especially sculpture' (Bann 1966: 308). The architectural projects of Gomringer and Mathias Goeritz (1915-90), such as the latter's steel construction *The Echo*, cemented this line of thought.

Such works had an origin in the prototypes of Victor Vasarely (1906-1997): works intended to be recreated on whatever scale and in whatever material and number required. Morgan agrees with this lineage, stating that 'a more committedly visual poetry like concrete is only emphasising and developing an already existing visual component of aesthetic effect' (1990: 257). Posing the establishment and legitimacy of this branch of the movement as a question, Bann describes at length:

This is the question of whether the printed page should continue to be the conventional channel of communication, or whether the Concrete poem should be realized in three dimensions like any other work of Concrete Art... it is one that has always been latent in the development of Concrete poetry - at least since Gerhard Ruhm began to introduce typographical variation into his work. For the fundamental choice is not that between a printed poem and a poem/construction, but between a form of expression which relies on a 'given' alphabet of signs... and one which makes use of the full richness of available materials and techniques. In the second case the poet exercises choice not only over the language and form of the poem, but also over such points as the use of light and bold characters, the introduction of coloured inks, and eventually, of course, the selection of a material for construction (1967: 20).

Bann credits Finlay with moving concrete poetry furthest in the latter case, enriching the ground for a second generation of Concrete poets. This approach gave rise to a reciprocal enrichment

CONCRETE

between Finlay's poetry and the territory of garden and building. Bann describes this progressive engagement:

By investigating the standards appropriate to each medium, Finlay is constantly extending the boundaries of Concrete Poetry. The experience which he has gained gives the poet a new dimension of control over the visual and formal aspects of his creation (Bann 1967: 22).

Thus far, a background has been established for the question of whether or not the *Holzwege* plinths can be considered a concrete poem. Few writers wish to formulate a definition of Concrete Poetry. The narrowest definitions would probably exclude some of Finlay's expansive practice. For example, if we define the movement in terms of time, as having emerged between 1952 and 1956, having flourished and been theoretically defined during its 'classical' or 'orthodox' period (1956-61), having expanded further from 1962, and being over by the early 1970s, this would therefore exclude much of Finlay's later poetry. Alternatively, for example, if we accept that the following passage from the pilot plan - 'concrete poem communicates its own structure: structure-content. concrete poem is an object in and by itself, not an interpreter of exterior objects and/or more or less subjective feelings. its material: word' (de Campos et al. 2007: 218) - is intended to exclude physical expression further than the typeset of language and the graphic space of the page on which it is set, then many of Finlay's works are too involved with other materials and would perhaps better be defined as poem-objects or poem-constructions, or using the poet's own terms, thing poems, stone poems, or column poems. Yet, it is stated that Concrete Poetry only *begins* here in the pilot plan; 'concrete poetry begins by being aware of graphic space as a structural agent' (de Campos et al. 2007: 217). Concrete poetry may nevertheless develop a physical form further than the page, during which the spatial agent becomes architecturally or domestically defined, or cultivated in a garden, while maintaining the *Noigandres*' definition of 'Concrete poetry: tension of thing-words in space-time' (de Campos et al. 2007: 218).

From his correspondence with Bann, Finlay relates a clear sense of both of the above issues of the movement's definition. In 1969,

CONCRETE

disheartened about the possibility that the figures of the international avant-garde poetry movement might provide him with a like-minded artistic community, Bann states that Finlay declared 'the decade of concrete poetry' over (2014: 18). Yet there is a light-hearted mocking tone in Finlay's letter to Bann, a few days before the start of 1970, which sends a reminder to his fellow concrete poet that the movement's end is impending: 'I trust you are remembering that Concrete Poetry (that Movement of the 60's) has but a few days to go...' (2014: 406). The poet also states, 'I don't think concrete is "over" at all... Rather, that so many forms which have been discovered are still waiting to be used' (2014: 120). While initially Finlay considers Bann's and Mike Weaver's articles in the 1964 journal *Image* to provide a good account of Concrete, in *Midway* it is clear that the poet resists a definitive account and that his definition shifts and is adaptive.

Whether or not the *Holzwege* plinths are recognised as part of the orthodox Concrete Poetry movement, the artist himself is clear on the subject: later 'avant-gardening' works have a lineage with Concrete Poetry, and, being the 'logical development' of them, share a common inherent way that bonds them: a logic (2012: xx). It seems that for Finlay, whether an artwork is identifiably a concrete poem or not comes down to a question of whether or not its syntax and/or structure expresses 'being', that it is 'honest' and 'true' to the poem:

For myself I cannot derive from the poems I have written any 'method' which can be applied to the writing of the next poem; it comes back, after each poem, to a level of 'being,' to an almost physical intuition of the time, or of a form ... to which I try, with huge uncertainty, to be 'true.' Just so, 'concrete' began for me with the extraordinary (since wholly unexpected) sense that the syntax I had been using, *the movement* of language in me, at a physical level, was no longer there - so it had to be replaced with something else, with a syntax and movement that would be true of the new feeling (1964: 9).

This passage expresses the way in which Finlay held faith in Concrete poetry not through 'aesthetic preference but inner need'

CONCRETE

(Finlay 2012: 29). Linked in the above passage is the 'movement' of the poetry and its distinct 'being'. This phenomenology of a poem relates the spatial progress of its language, the emergence and way of words out of silence, and their relational revelation of meaning. As Finlay points out above, as a consequence each concrete poem has its own 'being' and will therefore vary in method accordingly; every poem will 'be' visually different.

It is difficult to say at which point this difference becomes separation from the core of the Concrete Poetry movement. That the *Holzwege* plinths are in metal and stone should not prevent us from thinking of them in harmony with his poetry in ink and paper; to do so would cut appreciation of Finlay's work in favour of categories. Finlay agrees: while concerned that by writing he will 'entangle my wee poem in too much theory', he writes to Bann of the intentions shared by the Concrete poem and inscription, whereby 'the 2 areas illuminate each other and the similarities are worth thinking about, or feeling about' (2014: 153). In our specific case, certainly, Finlay's typographical rearrangement of Heidegger's words is a significant poetic turn, as is the quote's separation into three instances, paced apart along the way. The use of the post/plinth too is significant; the post establishes a point around which wild ground can begin to make sense. The language of the original text may be too discursive or unilinear for Finlay's rearrangement to be considered concrete poetry. Perhaps it lacks brevity. However, certainly there is a direct link between the work and Finlay's *Woodpaths* booklet, published in 1990, which quotes the first two 'parts' of Heidegger's text and adds a further sentence composed by Finlay: 'They are paths where the heart and the foot walk hand in hand' [IMAGE 30 p196]. Is the booklet an example of concrete poetry and the *Holzwege* work not an example? At which point has the work significantly departed from Concrete Poetry, enough that it may no longer be thought of in the same vein? Finlay himself went as far as to wonder if Augusto de Campos' definition of Concrete Poetry might be reworked to emphasise the phenomenological aspect 'to mean that the poem is not about beauty of this or that but simply, beauty - the content is a fineness of relations, which IS meaning' (1963 cited in Finlay 2012: 29).

CONCRETE

Bann points out that it is unrewarding to attempt to distinguish and separate concrete poetry as a distinct genre; instead, he appeals to his reader to consider what makes concrete poetry art (1967: 27). It may benefit our essay on Finlay's *Holzwege* to briefly answer this appeal. What unifies Finlay's *Holzwege* plinths and his concrete poetry with his broader body of work? I would argue that common ground is found in the concept of the work of art as a thing that gathers.

As we have seen, Finlay's poetic drive towards the thing was well established by 1964. Insight into Finlay's sense of the concrete poem as a thing may come from a letter to Jerome Rothenberg in 1963. He makes a small red sled from cardboard at Christmas, which gives the poet great pleasure because 'like Concrete' ... 'it clearly exists in its OWN kind of space' (2012: 29). On toys, Finlay stated that 'the toy is not cold, but it is also un-connected; ie, it is pure. But brims with feeling. It is open in the right way' (1963 cited in Houédard 1963: 60). For poet and visual artist Alec Finlay, this episode brings to mind his father's wish for 'poems that just are', in which the simple thing holds true, and there exists an in-stilled state of meaning held, in its fullness, by the thing (2012: 29).

The *Holzwege* work is an attempt to gather a poetic phenomenon into a concrete structure, which like the concrete poem is an entity in which the concise spatial expression complements or relates the semantic values of the written language itself. Ian Hamilton Finlay continues: 'The poem I see as the centre of order and calm & abiding values' (2012: xxi). This sense of 'abiding' is key. Here we connect perhaps with Houédard's statement that Finlay's motto is 'ART FULFILLS' (1963: 62). Finlay's work is concerned with poetic instantiation, with the pungent concentration of words substantive in themselves, where a word or language's being is already gathered and bound intensely therein. Works of art inwardly still binds. Finlay concentrates on those that are fully filled. Works hold binds still so that the work of art may be a fixed point or 'centre of order' around which their meaning is discovered and opened up from doubtful wild ground. By its phenomenological arrangement in space or out of silence, Finlay's poetry 'chimes' and begins to make sense

CONCRETE

to those that encounter it. Here we regain the idea of the concrete poem as a constellation that gains meaning at points of illumination via an open and developing network of situated words, as Gomringer described. Silence or the blank page is as much a structural element as the text. The wider environment of the woodland contains space that is vital for the *Holzwege* poem. Via its ways, the spatial expression of the poem is not only 'true' to the text's meaning but *becomes* true; those ways - crucially, progressively opened up, made by foot, and, with that, thought - fulfill the promise of the woodpaths' disclosure. As such they embed Heideggerian meaning in the surrounding wild ground. Thus around the thing/poem gathers meaning in the form of wood paths. The existence of the poetry - its being - is wrought with its movement. The *Holzwege* poem becomes, as Finlay described the concrete poem, 'a model, of order, even if set in a space which is full of doubt' (1964: 10). For those that encounter the *Holzwege* plinths along the way, the work is indeed 'an object containing thought but made concrete through play-activity' (Gomringer 1964: 13).

Therefore finally, it may be said that Finlay has made a concrete poem of Heidegger's words. Finlay's plinths turn *Holzwege* into a phenomenon so that it may be more fully disclosed to the viewer. He has ingrained the way or 'movement' of its thought in his garden, making use of three main methods: the typographical arrangement of words; the equal separation along the way of the three plinths, pacing movement; and via the relation of those things to the space not only immediately around the words and between plinths, but also further to the woodland's space or 'clearings' of its paths/ways. In the woodland of *Little Sparta*, Heidegger's thought dwells. We will discover more of its way during the essay: it will be experienced phenomenologically, as intended. However, the historical details of Finlay's involvement with the Concrete Poetry movement are complex and contested, and it is not necessary to apply that specific label to the *Holzwege* plinths for the essay to operate successfully. Therefore, we now leave it here as an aside.

MAKING WAY

We return to the wood, standing before the *Holzwege* plinths. On walking, as we come to know the wood, we begin to realise the poetic progress instantiated there. It is the poet's task, states Heidegger, to 'sense the trace of the fugitive gods, stay on the gods' tracks, and so trace for their kindred mortals the way toward the turning' (2001: 92). On the approach of this turning - a revelatory and involving disclosure of being - the world is brought about with such concordance to Man that he or she finds it recast anew. This brings Man into the Open [*die Lichtung* or *das Offene*], where his or her being is fully disclosed. It is not the natural light that penetrates the wood as a result of clearing that is vital, but rather the *disclosure* that is essential to being. The disclosure is created by the clearing or opening - the place in which things come to presence. Yet upon first approaching the plinths, we find ourselves in the wood's destitute state.

Towards the Open, it is the poet's task to sing of his approach.

The poet's approach is necessarily a form of hunt. For Finlay, pursuing on the natural track offered at Stonypath - the wider location of *Little Sparta* - venture is vital to the poetic task. Growth often comes like an advance; trees make claims on ground, and their canopy establishes dominion. Finlay stated that 'conflict is one of the givens of the universe. The only way it can ever be tamed or managed or civilised is within the culture. You cannot pretend that it does not exist' (Ruthven 1989: 111).

Finlay's works often appear to make the action of striking out. To make way by axe, scythe, tank, as Finlay often does, using the objects and images of revolution and war, is a vital part of any return, including the poetic return. Violence is as much part of the cultural or political revolutionary cycle as it is part of the natural cycle. *Little Sparta* enforces this view; where hand grenades rest like fruits in a basket, they are as much part of fruition as the roses or corncobs in Finlay's mind [IMAGE 31 p197].

MAKING WAY

In similar terms, Heidegger discusses the involved risks of the poet's venture in the essay *What are poets for?* (2001: 87-139). The way of poetic venture is that being is flung loose. Being on *die Wage* is a balance; one may tip one way or another. Heidegger ties making way [*wegen*] with the wager and risk involved in the instrument of a balance [*die Wage*] (2001: 101). A stone in the way is a wager around which different routes become weighted and play out. Risk is incipient in the wind of the *Holzwege*: 'If that which has been flung were to remain out of danger, it would not have been ventured' (Heidegger 2001: 100). Further, the assertion or command that Man's self-willing venture imposes risks over-forcing the Open (2001: 204). Poetic production, too, tends to enforce finding the world as material for poetic production. Hence, the poet's venture risks adding further barriers and deepening destitution.

Crucially, the Heideggerian experience of the Open comes as a disclosure. Disclosure opens up from a previously covered state rather than given from a newly gained source.

For Heidegger, it is the poet's task to bring about a clearing.

Finlay is decisive in acts of clearing, accepting the 'command' of the poet's advance that Heidegger found potentially too forceful. The following section reflects on this violence in Finlay's work and its place in his poetic process. We will see however, that Finlay's poetry, while often very assertive, carries with it a Heideggerian notion of dwelling, which counters the initial confrontation. This notion of dwelling extends Finlay's poetry into a wider poetic field. Initial confrontation turns into a longer path and consideration, leading to further works and greater coherence. In parallel, our study's scope now shifts from specific works to how they work in accordance with one another.

CLEARING

Within the woodland garden, among the natural declarations of tree post and new leaf, are Finlay's poetic declarations. Here his work, as Pater imagines Apollo, makes 'a sort of intercalary day amid the natural darkness' (Pater 2011: 132). Here the poet provides clearing. The following sections reflect on the complex violence in Finlay's work and its place in his poetic process.

Clearing comes through several forms in Finlay's work.

First we find it in textual assertion. Carved Classical lettering on foundation stones or plaques of wood and metal recurs. There is a violence and finality to the extent of its assertions, most often in the form of a quote, statement, or warning. Violence, too, recurs in the piercing assertion of clear-cut sculptural form, certain of its place: pyramid, column, gravestone.

This first declaration clears a direct path often between two ideas, in order that they can fully reach the other. Here the ideas can abide together, rather than cross over the other. Finlay's *Exercise X* (1974), a booklet made with George L. Thomson, suggests something of the clearing made by this direct striking bind in the drawing of the condition of 'X' on kissing [IMAGE 32 p198]. Two crossing ways are more fully bound together under this condition, each way bends in accordance with that meeting, and there a new clearing is opened. What often sits initially as an open challenge in the work of Finlay is almost always tempered; it clears the way, offering a longer, and more wrought, poetic process. Finlay described an instance of poetic disclosure and the movement following: 'That one word was everything... it just seem[ed] to open onto another possibility completely' (Finlay 1998b: 53). Identified here is a pattern of creative movement, involving epiphany and lull, which we will return to. The assertive value of, for example, an inscription, quote or warning, is accompanied by a meditation - a direct point of poetic intensification around which to re-orientate and test out a discursive force.

FINLAY'S AXE

Concretion of the clearing action and the physical and ideological way it clears comes in the form of an axe, made in 1984 [IMAGE 33 p199]. Finlay placed an object version of this axe, made in 1987, in the Garden Temple of *Little Sparta*. Carved on the handle is the declaration:

HE SPOKE LIKE AN AXE - BARÈRE ON SAINT-JUST

The incisive impression that Saint-Just's speech left on Barère is in turn left on the axe. The words begin to sway and cut through previously separate material as the axe is exercised in the mind. The swiftness of the clearing action not only relates to the poetic disclosure brought about by objects, but is also necessary for any attempt to seize something that outruns us, such as nature, ideals, or fugitive gods. Here we reach for and tap into Finlay's wider 'poetic cosmology' as it is described by Stephen Bann (1977: 29). One of the furthest and greatest draws in Finlay's thought is the Classical world, aspects of which he wishes to re-affirm, more specifically its values and their rigorous instantiation in action. Three of the most immediate draws on Classicism are the extension and mutation of Greco-Roman values through the French Revolution, German Romanticism, and the Third Reich. The manner of this re-establishment is often in the spirit of Saint-Just - a re-armament - in which the incipient purpose and mechanisms of the tools and objects remain vital and can be swiftly re-deployed by Finlay. Here, the object is a knot that retains its involved form and involved position within the cultural movement. This upholds a concept of the object dominant in Greek thought. We will return to this point later. Here the object is asserted wholly, and figures such as Saint-Just hold and move with such instruments - a form of knot themselves.

As we progress, the woodaxe's incisive point of strike and clearance widens and is tempered into a more pastoral aspect. This occurs in the axe's proximity to the other objects in the Garden Temple, which draw on bents and tendencies in the axe, in turn governed by the deeper draw of Classical ideals in the French Revolution. Many

FINLAY'S AXE TEMPERING VIOLENCE

Garden Temple objects gain their place by being active instantiations of seasonal turns, such as the scythe. Yet our impression of the scythe turns colour when we realise that it marks the words of Saint-Just, who was beheaded. Another functional and seasonal object - a watering can - weeps for Saint-Just, its inscription recording the date of his birth and death. In doing so it offers solace in the form of rain that breaks the heat of high summer and thus positions the event of Saint-Just's death within the Revolutionary calendar as the point of the Thermidorian Reaction. This calendar is in turn deeply governed by ideals and turns in nature's cycle, values that it shares with Classicism. The break of summer's peak is declared by a lightning strike, the force of which heralds clear air. Indeed, Saint-Just's execution signalled the end to the Reign of Terror: the extremely violent and most radical phase of the French Revolution. As such it was a watershed moment in the revolutionary process. Lightning strikes repeatedly in Finlay's work, for example in the mutation of its physical form between the *ff* of musical force and the force of the Third Reich's SS [IMAGE 34 p200] and the mutation of the form of a scythe blade's across several works.

So the wood axe is an instrument with which to forcefully cut back to Classicism via the French Revolution, but it also establishes and prolongs those movements' spirits and values here, now, where they may abide. From this point - the object - a revolution comes about at Stonypath. Finlay defines his statement of intent in *Revolution, n.* (1986) thus:

REVOLUTION n. a scheme for the improving of a country; a scheme for realising the capabilities of a country.
A return. A restoration. A renewal.

Hence in summary, from violence clearing action is borne new poetic land. The purpose of the swift, extreme cut - such as Finlay's 'X' - is not that the jointed ideas are the same and inert together but that together they open up an opportunity. Finlay values the sense of re-orientation around the things that were once fixed and certain - for example the orders of architecture, the meaning of a word, the date, the figurehead - and the creation of a new poetic order around points of anchor, harnessing cultural fields.

LEADS TO FURTHER INCISION

We have seen how the deployment of objects and references of war and revolution has a necessarily violent point for Finlay, from which new poetics are borne, and cultivation and civilisation unfold.

We now discuss in more detail another necessary 'incision' in Finlay's work: the one made by the object's presence in the garden. There is a force with which poetic meaning installs itself and dwells in the object, taking hold there. It is important to re-state here that it is not the natural light that penetrates the wood as a result of clearing that is vital but the *disclosure* that is essential to being. Hence, the work of art can provide disclosure even in the darkest of woods.

The incisions made by Finlay are full; the significance of the Open is not a lack of material for example, but the disclosure of something that already exists and lies in wait. Disclosure is a matter of uncovering. The frequent inscriptions in his work may serve as a useful example here. Inscriptions, particularly at *Little Sparta*, are a form of attack, and not, to paraphrase Finlay's 'detached sentences', a 'retreat' into the material (Finlay 1998a: 3). By these small, cutting, openings the object is revealed. The object is already fully meaningful; Finlay's inscribed poetry asserts its disclosure. Hence, in Finlay's word-bearing object there is twofold incision: by the clear-cut object itself and by its poetic inscription.

This highlights the significant and existing state of the fixed object - the axe, the watering can, the column - as a 'knot' or concentration of truth, therefore re-establishing the inherent 'cutting' agency of objects in the Classical Greek world; such objects seize the mind and establish themselves there, cutting through the eye.

Finlay's word-bearing objects also highlight the poet's cutting advances. Through concise inscription, Finlay rebinds parts of Classical thought in our contemporary world, cutting through thicket. Together, object and inscription bear witness to Finlay's certainty that poetry can exist '*as a fact at the heart of the world*' (de Loisy 1987: 20).

CONCRETION

The artist's inscriptions lead us to reflect in more detail on the material hardness of many of Finlay's word-bearing objects.

One way to think of material hardness is as a function of poetic disclosure. Accordingly, the tempering process becomes a function of the object's reign. By this approach we come to see Finlay's word-bearing objects as, to paraphrase Edwin Morgan, constructions that hold (Morgan 1995: 7).

The hard exterior of this work is both a function of the phenomenological violence of the poetic disclosure, which allows us to suddenly 'see' something, and a function of the extent to which there develops and dwells an investment of bind, which produces a concretion of form. Hardness of material and certainty are tied together, and are in direct relation to the subsistence of the involved binds.

Again, Heidegger's thought on disclosure and the dwelling that develops extends our study:

What the word for space, *Raum*, *Rum*, designates is said by its ancient meaning. *Raum* means a place cleared or freed for settlement and lodging. A space is something that has been made room for, something that is cleared and free, namely within a boundary, Greek *peras*. A boundary is not that at which something stops but, as the Greeks recognised, the boundary is that from which something *begins its presencing* (Heidegger 2001: 152).

As it is in nature, so too here in this new opening does disclosure allow being to dwell and become apparent. Under these metaphysical conditions, by its very existence an object is a knot: being has an 'incipient power gathering everything to itself, which in this manner releases every being to its own self' (Heidegger 2001: 98).

Laying down a Classically Greek bind sets a boundary in which a thing is bound to be fulfilled. In sculpture, a thing's 'in-volved' binds subsist there with such purchase that it has a hard, certain, quality. Here the thing's being has come to be fully filled; full of bonds, the stillness of its external form is apparent to the

CONCRETION

eye. Apparency and the thing's presence are conditions of the extent to which binds dwell and the hold of the phenomenon's inner composition of bonds. Then, full, the thing comes to fruition and is 'released' in some sense, becoming active in a particular way, as we will discuss later. Thus fullness is vital.

However, the sense of the inbound rigour of Classical objects has been lost, writes Heidegger. He appeals for a re-examination of our approach to objects:

Our thinking has of course long been accustomed to *understate* the nature of the thing. The consequence, in the course of Western thought, has been that the thing is represented as an unknown X to which perceptible properties are attached. From this point of view, everything *that already belongs to the gathering nature of this thing* does, of course, appear as something that is afterward read into it. Yet the bridge would never be a mere bridge if it were not a thing (Heidegger 2001: 151).

It is the poet's task to disclose opportunities that lead us to dwell intently in the manner described by Heidegger. This is a consequence of our innate state of bond; bound here only temporarily, Heidegger states that we 'must ever learn to dwell' (Heidegger 2001: 159). By following the task the poet would restore the reign of the object: a state in which a thing's visibility and dominance in the world are a function of its inbound nature. This belief in an object's incipient and inwardly stilled importance is essentially Greek in origin. This discussion is expanded in the following essay on Daedalus, which examines the nature of the object as a knot.

THE KNOT'S OPERATION

We have seen that, following Heideggerian disclosure, objects increasingly hold and fix a state of binding as they come into being. Here the ontological state of the object is of a knot.

Following from this grip held within the object, a new gravity is exerted on the surrounding field, re-casting it in accordance to the object. This is the 'release' of the thing, as spoken of before. If we think back to the description of Heideggerian venture, the object is a wager in the way; it is a point around which the course twists and turns. Whole fields of thought are re-wrought in accordance to it. The object 'reigns' in the world surrounding it not by application of binds to it, but by the power with which it dwells there, its abiding coherence.

'Admittance' can be gained by following, or being on the way of, the 'draw' to such a knot. By this, these resistant forms become forceful. Thus, Finlay's poetry establishes further knots in which the artist's thought can continue to thrive and be exercised and to which we can begin to gain access. Here Finlay's dictum, contrasting the operation of the object with that of the garden, is particularly fitting: 'A garden is not an object but a process' (Finlay 1998a:1).

Drawing on this background, focus turns now to that reigning action of the word-bearing object in Finlay's work. The poet's earlier concrete poetry seems to hold the ontology of a knot, described by Finlay in a letter to the poet Pierre Garnier as 'a model, of order, even if set in a space which is full of doubt' (1964: 10). Our further examination of the way his later 'avant-gardening' work operates, which centres predominately on word-bearing objects, will tie Finlay's work closer still to Heidegger's thought.

How can we better understand an object that is a knot? By dissecting or deconstructing the knot we would denature it, loosening the binds that are integral to its being. It is by the effect of the object on its surrounding domain that we come to know the object further than its knotted state allows. We will come to realise this through the example of Finlay's woodland garden.

WHAT THE WOODKEEPERS KNOW

When we come across Finlay's *Holzwege* plinths in the woodland garden, we find a point around which to orientate.

We have seen that the violence of poetic disclosure establishes a certain point by several routes. From these hard, fixed points, unfolds a more gradual wind as the gravity of the certain object goes to work on the thicket surrounding it. Here we return to the movement of a contemplative re-working in accordance to the incisive clear-cut point. Finlay recognised this model and the schema it builds in several contexts. In 'Detached sentences' on gardening he states: 'It is the case with gardens as with societies: some things require to be *fixed* so that others may be *placed*' (Finlay 1998a: 2).

Finlay's garden and the pull of the word-bearing objects placed there begin to reveal what Heidegger's woodkeepers know. As we walk there the woodpaths, before disjointed parts of a path in doubt, start to cohere. The axe in the temple, the objects surrounding it, the longer draws of Classicism and Neo-Classicism - these exert draws on our understanding and recast the wind of paths we develop around the *Holzwege* plinths. It starts to make sense why there would be sections of deep tank tracks cast in one way to the plinths. The woodcutters and woodkeepers know why the woodpaths make a certain pattern of movement apparent on the ground. They have made way there in the wood.

Here is what the woodcutters know: that it is their process of clearing that governs the paths that draw us into the open. What seem to us to be doubtful ways, once we see the disclosure in the wood clearing, now make manifest the economy of the woodland. The precedence of the disclosure is realised in Finlay's axe, after which the woodpaths are deepened in accordance to the new open, cut trees borne along and pulled out along certain lines. Paths once uncertain now deliver the clearing to us.

We too now know more of the wood's ways. The processes of cutting, disclosure, and inbound dwelling, deliver this revelation. Here sculpture establishes a foundation stone that functions as a joint in thought, allowing a wider field to unfold in accordance to the object. The cohering operation it performs on the wider garden is not by externally applied binds but, as Heidegger identified, by binds that already belong to the gathering nature of the object. By this process, in which each resisting mark opens onto further poetic scope and potential territory, Finlay creates a wider and ongoing world view.

Finlay's course in the woodland garden appears to enact Heidegger's description of the poet's task in the world. By the poetic progress made through the wood, increasingly coming to know the wood's ways, the poet dwells in the world with a deeper hold. The wood paths bear this out; along with the woodkeepers and woodcutters, the poet knows what it is to be on a *Holzweg*. To them, woods are increasingly bound to disclose.

The woodland garden gives form to Heidegger's call to 'build out of dwelling, and think for the sake of dwelling' (Heidegger 2001: 159). The art of Finlay's *Little Sparta* is cultivated by bidding with the land. The process of thought is made manifest in the movements of poetic disclosure and meditations centering on them. The poet's thought there creates a greater accordance to the ground; Finlay's inhabitation becomes evident in further territories, deepening paths and their more closely wrought bents.

Dwelling in this manner – a close, progressively wrought accordance with the ground – has wider significance; by the poet's progress there, the woodland is increasingly bound to disclose the Open to us. Here we can identify that *Little Sparta* offers a poetic methodology. It operates in accordance to an inherent knot, the unknown inner, impassable, course of which plays out and exerts itself on the surrounding area. There the binds inhere and dwell to the extent that they establish the field of the knot's involvement, setting a further boundary in which the knot can become fulfilled.

HEIDEGGER'S DWELLING ITS FULLNESS

Here, again, but on a larger scale is a Classical Greek boundary. We will return to the significance of dwelling in the following essay on Daedalus, which focuses on the idea of 'accordance.'

The woodland comes to fulfil the poetic task as defined by Heidegger: 'to bring dwelling to the fullness of its nature' (2001: 159). Via Heidegger, and in essence, we can say that Finlay at *Little Sparta* creates a model of being in the world. By poetry's nature this comes to pass: 'poetry that thinks is in truth / the topology of Being' (Heidegger 2001: 12). In addition, crucially, dwelling's nature is activated by objects' 'fullness'. Further, this model and the methodology it demands are an inevitable result of our inherently bound condition in the world. Alec Finlay describes something of this nature when he states of his father's garden that 'it is only in the realm of art - 'a construction that holds' - ...that the spiritual characteristic of existence can be actualised' (Finlay 1996: xviii).

A potential consequence of this conceptual model is that it locates Finlay himself as a type of knot in the garden context. Natural disclosures can only be experienced in bound form by Finlay's own bodily knot. Again, we examine this aspect of a typology in the later study of Daedalus.

ANOTHER WAY THE LOUVET PLAQUE

We end this essay by returning to Finlay's woods.

We have seen that one way to gain insight into the manner in which knots dwell within themselves is via the reign of the knot on its domain.

On entering another patch of woods at *Little Sparta*, Finlay hints at an alternative route.³ As if stating a founding tenet, a plaque is

³ Having noted two different patches of woodland within *Little Sparta*, here our study has a resonance with Dante's woodlands in the *Divine Comedy*, of which there are two distinct types: that of the first canto, in the midst of which Dante finds himself lost, and the second divine woodland of Eden, at the apex of the world, found in canto xxviii.

I wish to briefly note the significance of Dante's two woodlands to the study of Finlay's woods and its contribution to our understanding of the typological method.

We focus on the mid-ground between the two woodlands, considering the transformation between types, which hold two vital positions as the first and last earth-bound places in Dante *Divine Comedy*. Building on our study of Heidegger and Finlay, here the gathering resonance of the mid-ground between types compounds into a distinct form. I assert that this distinct form is that of a medieval heart, monumental in scale - an architectonic embodiment of Divine Love.

What occurs between the two woods, that transforms the density of the first wood into the density of the second - a thicket full of doubt and difficulty into a thicket full of meaning? In short, Dante's line of error has been re-wrought, and lies perfected within him, so much so that by the second forest he is free to wander aimlessly without any fear of deviation. Here in the last earth-bound place before the first sphere of paradise it is said that Dante has become 'a forester' (Dante 1966-7: xxxii:100; Harrison 1993: 85). Here the poet finds the woods abundant and willing; branches bend eagerly in accordance to his way there.

Crucially, the process of re-accordance of Dante's way takes place within the Purgatory of the *Divine Comedy*, the mid-ground between the Inferno and Paradise. I propose that the mid-ground of Purgatory takes the form of a medieval heart, which was imagined as pinecone-like in shape. It can be seen offered upward in depictions such as Giotto's *Caritas* (c.1305), ready, ripened, perfected, with its tip pointing upward. We would consider this offering upside down, but its medieval orientation makes its transcendental intent clear, the heart being the last measurable kernel of Man before God.

The form of the medieval heart is gradually impressed upon Purgatory, which begins as an un-earthed, deformed, heap of ground. That unbound earth is informed by several visual and ideological conditions, such as the emergent iconography of the heart in the fourteenth century, pre-existing medieval pictorial approaches, and Dante's Natural Philosophy. As the mountain forms, formed by feet

ANOTHER WAY - THE HEART AND THICKET

fixed to the first dominant tree that establishes this territory
[IMAGE 35 p201]. It reads:

All the noble
sentiments of my heart,
all its most praiseworthy
impulses - *I could give them*
free rein, in the midst of
this solitary wood.

The heart, its solitary thicket, is aligned with the woods. The density of the woods before us, the impossibility of new openings in the heart's organ, align the two closer still. A concordance begins to take hold, which increasingly positions both heart and woods as knots. The grip of the heart's impulses over the larger, more broadly wrought body, becomes palpable. Here sits an object within its dominion - the heart in the body. Resonances between heart and thicket have been traced by Onians to Homer and also to Plato (1988: 28), where the heart was understood together with the lungs as a combined whole. Consciousness was shared between heart and lungs, the lungs took on the impact of the heart's leaps, cushioned it, their structure thick with paths.

too, Eden takes hold and reigns at its summit. The way of Purgatory is winding and circumscribes the mountain into tiers. This progressive accordance is always toward God. By the course of its monumental mountain, Purgatory, by turns, beats out the flaws of human form in the ascending pilgrim and restores its original God-given form and way ingrained therein. The rule of the laws of love is fully restored within the pilgrim by the peak of Purgatory, most keenly in the muscle of the heart. Thus a sub-typology emerges from that of the two woodlands: the flawed human heart and the monumental Christian heart. Both human heart and mountain are the grounds over which the pilgrim's way is made true. Both heart and Purgatory are bridges between Man and God, located in the individual and in the world respectively. By their purging mechanism, both transform, steady, ingrain, and reconcile their ways.

Here we find a typology between two types (two woodlands) that is affirmed to the extent that the gathering resonance between the two amasses to become a distinct, compounded, third form. This underlines a number of principles of the typological model. Of particular importance is the formation of further types or knots as a response to an existing typology. The typological process is open-ended and returns. Further knots emerge and are set in motion in response to both the typologies and the method of tracing their interaction.

ANOTHER WAY - THE HEART AND THE THICKET OVERTHROWING

This domination makes the heart's curiously involved autonomy within the body even more apparent. There gathers a sense of dwelling in the heart and in the wood. The heart's isolation and reign makes it a study in dwelling and territory. Via the heart, we return to the manner in which we dwell in the wood, again, before us.

The sense of the heart's reign reaches a critical point - it seems to turn against us. Man dwells in the world only to the extent that the heart accords. This inherent knot defines the limits of the body, both in sculptural form and this form's endurance. Its bleed reaches through paths only so far. But this far, the impulses govern the wider body's course. Caught up on itself, the form of the heart is felt to repeat an inbound rhythm that sometimes sits like a stranger in the body. It seems bound to beat out a set number of movements.

In this way the bounds of the heart not only delineates the physical extent of its bleeding field but also defines the duration of this hold.

The extreme reign of the heart compels us to rail against it. In *The Bell Jar* (1963), Sylvia Plath describes taking a deep breath and, as if it were defying her, listening 'to the old brag of my heart. I am, I am, I am.' (2005: 233). The heart throws its weight about. The poet Theodore Roethke (1908-1963) turns on the heart and its claims of dominance, thinking it over-wrought, old, and assuming:

Believe me, knot of gristle, I bleed like a tree;
I dream of nothing but boards;
I could love a duck.

Such music in a skin!
A bird sings in the bush of your bones.

(Roethke 1975: 75)

The poet revels in the wide course that the heart's bound and bleed drives and sustains. He tells the heart of this - the fixed heart knows little of its further abundance. Roethke's poetic free rein is spectacular in its course, and is in contrast to the ingrained way

AFTER COUNTER-REVOLT, LOUVET

of the heart, which goes over the same course again. Here is the song Heidegger asked of the poet - to sing of their way in the woods. Both Plath and Roethke sing of points of revolt against the heart. Further they question the authoritative position that the heart is said to hold as the primary seat of being, or the seat of the first nutritive soul. We return here to Finlay's emphasis on the necessity of points of revolution.

Having revolted against the reign of the fixed knot and the model it imposes, we consider again the proposal of an alternative route. We return to Finlay's plaque. The author of the quoted passage is Jean-Baptiste Louvet de Couvrai, who came to hold a position post-Thermidorian Reaction within the cycle of the French Revolution. This was a breaking point in the French Revolution: a revolt against the extreme violence of the Reign of Terror that led to a turn towards a non-reactionary, more temperate way, curbing the counter-violence of figures such as Saint-Just. Here Finlay hints at an alternative course of action towards insight, and puts down Saint-Just's axe.

Finlay's Louvet plaque establishes a post-Thermidorian Reaction position both in accordance to the former figures we have explored and in the garden landscape. We remember the objects in the Garden Temple devoted to Saint-Just, and the strike and clearing they were devoted to, and also the watering can dedicated to Saint-Just. After this hilt and tip comes the water's run-off: here is Louvet's landscape. The path through the wood now before us is downhill, following the course of water, which was spilt on the peak, and tipped from a full reservoir high in the garden.

The nature of Louvet's 'rein' is said to be free, and by this freedom in the landscape is abated/moderated. The water through the Louvet woodland has a much more gradual passage and eases its way. A more intricately wrought wind between water and land develops. Given 'free rein' there, Louvet's way can be seen to gain some grip and greater involvement in Finlay's garden.

'FREE REIN'

We can see that in the Louvet wood, Finlay has built a territory of meaning with a different turn in nature, and when we consider Louvet in combination with other figures of the French Revolution, Finlay builds towards a wider topology of being. Although washed-out and sentimental in comparison, Louvet's passage in the woods is still comparable to the way in which Heideggerian meaning is gained.

Thomas Sheehan explains: 'By 'meaning' [Heidegger] means 'making your way'... being on a way, a path, where things open up and give you a world that you can live in, that you can be familiar with... opening up a territory of meaning' (Sheehan 2010: 40:42). This grip of meaning deepens being's inherence in the world: 'Human Being is a hermeneute (that is, not an add-on to some sort of plain old existence); our existence *is* the need, the thrown-ness into making sense of things' (Sheehan 2010: 17:26).

However, this comparison emphasises that Louvet's grip is weak; his passage is far more defined by the established extremes of Revolutionary and counter-Revolutionary positions than by any will of his own. The way through the Louvet landscape is conciliatory and does not create clearing, rather settles on its way through via the least resisted pass. In this sense, Louvet has a free rein only within uncontested territory.

THE HEART AND THE THICKET ITS TYPOLOGY

If cutting and clearing into the thicket are not active here in the Louvet landscape, how can insight be gained? The prior way through the Louvet wood lacks conviction and is still doubtful. But Finlay's plaque points to a far more convincing alternative route to insight: the heart's way. Our alternative route will come to be understood as a model of concordance: one that builds a typology of knots.

We take up the heart's rhythm again by the thicket.

We have found that a rhythm builds between the heart's thicket and the wood's thicket. One crucial emphasis that arises here is on their common isolation. This 'solitary' wood, alone a unity, is tied-off from other parts, is something sole.

The weighting on solitudes and their concordance sets down the two foundational principles of our alternative route, leading to a basic typological model. When pitched together, two distinct wholes can build a familiarity of meaning. We uncover this though Finlay's Louvet plaque, which sets an accordance to work between two types of knot. The heart and wood co-operate, and by this action accordance unfolds. The heart's thicket and the wood's thicket develop, and we become attuned to points of concordance between the two types.

A prevailing tendency in Finlay's work - the pitching together of compositional opposites or extremely held ideological positions - tends towards a typological mode of understanding. We recognise this in paths meeting in works such as Finlay's script of 'X' on kissing, in visual themes of wildness/cultivation, and by the line's pitch in *ff* versus *ss*. This too is the heart's core: two wielding chambers that work up against one another.

Using a typological method, meaning that was before incipiently gathered - fixed within the knot - can now be anticipated and realised out of its bounds. We return to the 'hidden' meaning within the knot in the later essay on Duchamp. By an ongoing resonance between two fixed and according knots, meaning can be foregathered.

RESONANCE

Resonance becomes progressive; increasingly, points of concordance are drawn on and in a way 'pulled out' of the knots. As these points coincide they coalesce, holding types in relation. Hence, binds inherent to the knot can be recognised and in some sense retrieved externally. Indeed Finlay made the role of resonance clear, stating that he thought of poetry 'in terms of the resonant image, and it is precisely this resonance which animates and justifies the surrounding space' (2014: 152).

In Heideggerian thought, resonance builds like an atmosphere that gathers a familiarity with meaning about things, in our case, to both types. Heart and wood come to be in a shared world. Here we re-discover a sense in which Finlay's garden is 'composed of Glooms and Solitudes and not of plants and trees' (Finlay 1998a: 2). It is often via the particular mood that surrounds the fixed work of art that we gain insight; in one way, it was by the wood's gloom that the *Holzwege* plinths were first understood. By this method, though they may exist now in a thickened air, 'knots' remain intact. Here any thickness of air is a result of abundance and attunement and not, as we saw in the previous methodology, a result of doubt. Atmosphere does not occlude, it is the air's pitch turned toward the still object. Heidegger believes that atmosphere is a cultivating substance in which we are 'trans-planted' and meaning grows (Inwood 1999: 131). Here Finlay's identification of the garden as a process, working in accordance to the objects placed there, is clear.

Within a close atmosphere the work of art can be delineated and located with greater clarity. This typological method differs to the more traditional Christian typology, where the draw of one type on another is strictly hierarchical, so that the prefiguring type (e.g. Jonah and the Whale) is fulfilled only by the second type (Christ's entombment). In our typology, meaning is inherent and need only be *disclosed* - it is already held wholly within the knot - as opposed to bestowed from outwith. Revelation therefore has an ongoing action between 'full' types, rather than a fulfilling role. Insight into the distinct types or knots is gained by the ongoing resonance between the two, which will strike concordant and revelatory binds.

THE HEART AND THE THICKET ITS TYPOLOGY

The coherence of a typology based on the heart deepens in Heideggerian aesthetics. In the essay 'What Are Poets For?', Heidegger states, 'the widest orbit of beings becomes present in the heart's inner space' (2001: 125). The heart is a type of Open: an auditorium present in the body within which being's way is discovered. Here the heart becomes a device with which to gain insight. It is always telling, inherently attuned to the throws and pitches of being. The heart's hold on the body no longer sounds estranged or authoritarian. Instead, the heart accurately gauges Man's dwelling: 'The whole of the world achieves here an equally essential presence in all its drawings' (Heidegger 2001: 125).

Perhaps Finlay preempted this insight. Returning to the poet's *Woodpaths* booklet, we may remember that after quoting Heidegger's first two lines of the preface to *Holwege*, Finlay then further develops the line of thought: 'They are paths where the heart and the foot walk hand in hand' (1990: 6). The booklet serves to bridge our two main artworks and their concordant ideas, moving from the way of the wood path to the territory and resonance of the heart.

For Heidegger, the manner in which being, and with it meaning, is discovered, is *grounded* in the explorative disclosure of the world. Finlay re-cognises the heart's way in the Louvet wood, and, placing the Louvet plaque there, provides further ground for this alternative Heideggerian clearing. By being there, we have found an alternative route to insight.

TO END

By way of the garden, two distinct routes to insight have been found. We have found that the prophecy of the *Holzwege* plinths - 'often it seems / as though one [wood path] / were like another / yet it only / seems so' - is true. Finlay's dense knots are penetrable.

First, the 'cutting' method, which cuts in various ways, is used by Finlay to, for example, culturally cut back to establish certainties. This route to insight was put into motion by studying the *Holzwege* plinths and their related works: works that draw on aspects of the plinths and are in turn drawn by them.

Second, turning away from the cutting method - away from the violence and counter-violence of the French Revolution - we found that insight can be gained via a typology. The typology of the heart's thicket and the wood's thicket operates by pitching the two types together, between which concordances and rhythms set to work. Insight into the fixed knot is here gained by this gathering resonance or 'atmosphere' between the two.

Both methods retain the composition of the bonds held within fixed objects, which were incipient in its being, and maintain the integrity of the knot while gaining access to the unknown or not immediately perceptible innards. Thus the ontological state of an artwork's knot still holds.

Recognition of the heart's involvement tied the artist's methods closer still to the Heideggerian instruction that we 'must ever learn to dwell' (Heidegger 2001: 159). Here we found a return to Heidegger's belief that the nature of Man's being is that of a dweller, and to the thrown-ness of his state in the first woods.

Finally, we turn again to our first quote of Finlay: 'superior gardens are composed of Glooms and Solitudes and not of plants and trees' (1998a: 2). Our study has found the glooms of resonances or 'atmospheres', and the solitudes of singular, fixed, objects, to be the two vital components in each methodology.

II

Daedalus and his objects

Overview

This essay re-casts the Greek myth of the sculptor Daedalus in accordance with his works. My main concern is with the mythical origin of sculpture, and the speculative possibility of finding a 'knot' at this point – the tightest bound, essential, form of sculpture.

The starting point is an account of the myth, using Daedalus's sculptures as points around which the myth's lines of thought revolve. This exercises a concept of sculpture in which an object's agency in the world – its surrounding mythology – can illuminate its inner 'hidden' workings. To that extent, the Daedalus myth therefore explores the workings of a premise of the thesis, exemplified by Schulz's idea of the artist's 'one stanza' (n.d. a: 4).

Broadly, the essay provides an account of the artwork as a bound thing. This stems from literary descriptions of Daedalus's objects and from a pre-Socratic notion of binding, in which 'the pattern discovered, or allowed to appear, through making was universalised to become the pattern that eventually came to be understood as the one embodied in the cosmos as we understand the word' (McEwen 1993: 42). I consider a specific metaphysical vision of the world's workings and its sculptural formation in Plato's *Spindle of Necessity*, and through this connect attributes of sculpture to the way that pre-Socratic binding was understood to operate, specifically those of stillness, fullness, and luminosity.

Next I examine Daedalus's perceived turn away from established notions of binding, brought about by the Minotaur. This turn becomes ingrained, conceptually turning the object tighter on itself. Following the theories of Alberto Pérez-Gómez (b. 1947), I suggest that some core attributes of sculpture can be traced to before and after this turn. A split in the concept of the object is identified: one that disassociates the object's external and internal binds. In short, art is aligned with being deceptive and against the grain of the rest of the world. An object's appearance is no longer an expression continuous with its innards, and is instead suspected of concealing secrets. The construction of Daedalus's labyrinth exemplifies this.

In the final sections I focus on one strand of the myth: metamorphosis. I suggest that Daedalus's objects hold key positions in charting a crisis of metamorphosis, during which our understanding of the object as a bound entity changes. After this, binds are increasingly used to tie down forms in the face of their potential re-formation and deception, and are no longer assumed incipient to an object's presence.

DAEDALUS RE-CAST

When Pasiphaë approaches the bull she desires she is pushed along, hidden inside an object on wheels made by Daedalus. This is a wooden, perfectly jointed form, over which a cow's skin is stretched, so fitting that it did the trick. The copulation of Pasiphaë and the bull brings a type of knot into existence - the Minotaur - who is fixed in the flux between the forms of man and bull. With the Minotaur's birth, the infidelity of Minos's wife takes on an active, manifest, form in the world for everyone to see.

They are all eyes.⁴

There is no knowing what the Minotaur is bound to do. But he is certainly, at least, a brute: a bastardisation of sorts. Seeing the Minotaur, Minos charges Daedalus with undoing his existence. He is commissioned to tie the brute off from the world, to put some sort of end to it, in the knot of the labyrinth.

But the Minotaur's existence is not unknown, and neither are the labyrinth's folds. Every year a chosen youth penetrates the architectural knot in ritual, and every year maidens dance through it. Memory of a previous labyrinthine structure is widespread, ingrained in the mind and in dances. The only difference between this older structure and the one concealing the Minotaur is the addition of a roof, covering any possibility of the brute's orientation in accordance with celestial spheres.

By putting a lid on the labyrinth, the sculptor hopes to conceal the Minotaur. But more than this, Daedalus intends to hide from Minos the knowledge that was integral to the Minotaur's making: the sculptor's.

⁴ This phrase is derived from Heidegger's concept of the Greeks as eye people or visual beings [*Augen-menschen*] (1997: 223-4).

DAEDALUS RE-CAST

Still, Daedalus's works are everywhere. They are thought so active in the world that people turn binds to tie them down.

Vitally, Daedalus's dancing floor remains, dedicated to Ariadne. By setting down a loop of rope Daedalus had laid out the bounds of the dancing floor, circumscribing its activity. In accordance to this bind, Ariadne sets to work. Her dancing floor is formed by her feet, and becomes better adjusted to her way as she dances.

In the same way, Ariadne's thread is spun, making as firm an architecture as the labyrinth. It is with this fitting thread that Theseus enters the labyrinth, danced by Ariadne and devoted to Theseus.

Then Daedalus, the finest toolmaker, kills a man, turns his tools on a body, and undoes it. This will be his own undoing. He stabs the torso, and watches the intestines unfold from the body's cavity. From this, Daedalus hides in a city of his own making - a seamless city built upon a rock from the rocks fallen about it, a city which Minos, seeking Daedalus, finds ring-walled and impenetrable. Unlike the labyrinth, the city is full of hidden interiors, built for himself: a fugitive.

In order to gain access to the hidden Daedalus inside, Minos sets a puzzle - a knot of sorts. He asks if anyone can thread a line through a curious shell in which the inner path is hidden, knowing that only Daedalus can. Daedalus is found out.

Downfall is borne out by the Minotaur's existence, not by the union of Pasiphaë and the bull, who had been bound to come together by the god Poseidon. From this myth we see a generation of 'spin-off' sub-forms in the world, counter to the grain of nature's dominance - art. In this sense, the Minotaur was involved in a crisis in the metaphysical understanding of the world as a supremely bound entity that moved according to binds set into motion in higher spheres: those beyond human grip.

Plato's *Spindle of Necessity* offers a vision of binds' generation in the celestial spheres, from where they pitch forth upon the world, encompassing all things (Plato 2004: 616b-617d). Once wrought, the binds were fixed and stable in meaning, but while spinning underwent a gathered mix of pressures and tensions. The phrase 'in the lap of the Gods' reflects both the spun process and the risks involved in making those binds. Onians' study identifies various attributes of the binds in the literature of Homer and Hesiod, where they can be loosed, extended over, tightened to quicken the fulfillment of that bind, be brought to bear upon, and are typically bound looped (1951).

Given gravity, 'a ring or bond suffices to confine anything' (Onians 1951: 315). Encircling the head, binds could be understood as both a radiance emitted from within and a descent of binds upon the head (Onians 1951: 164-167), where they could be apparent in the form of hair. In its fullness, a bind reached the limits of its influence and the activity it circumscribed. Fulfilment of a bind meant that it had become definite and completely necessary. The bound, inside, had developed, reaching the critical point - the bind that defines its existence. Fully filled, the bind is tight around the innards, defining its form.

Pasiphaë's seduction of the bull fulfils one such bind. But there is no knowing what the Minotaur is bound to do, and so it must be harnessed in another way.

THE WHOLE PERFECT

In being fulfilled, there is a moment of stillness at which the inner workings become wholly fitting with the outer bind. All ways, lengths, or parts within the bind have worked towards its fulfillment. At this point the 'whole' is associated with luminosity and lucidity. The whole had a stability of form and, here, what had been bound to occur was most apparent. Visibility and intelligibility were bound together; for something to come to light was for its weave of binds to be so fitting that its surface was tight and shone out.

Daedalus's works were made in the same vein, being encompassed by the same metaphysical workings as all other objects in the world. His works aimed for complete fittingness: for a unity of bond that Pérez-Gómez aligns with the bond of love (2006: 32-36). Parts of *daidala* were cut so as to fall together seamlessly, simply by apposition. Glue was one of his inventions, attributed by Pliny (Pérez-Gómez 1985: 51). So Daedalus's objects, with perfectly adjusted parts, curiously wrought, are knots.

In fullness and wholeness his objects were said to be 'alive' - as fixed, complete, works they had a vital and active agency in the world and in the mind. This belief held in sculpture's agency was later physically expressed in sculptures themselves; 'For the metaphor of movement used to praise art in early and poetic modes becomes reality in the fifth century, when statues gain faculties of sight, speech, and autokinesis' (Morris 1995: 194). 'Life' was a sign of being well-woven.

Still yet radiant, an expression of the binds that have brought them into existence and charged them with purpose, Daedalus's objects seem to manifest Bruno's vision of a perfect bind. Yet Pérez-Gómez finds a mixed group of ideas centering on such works:

The word *daidala* appears in archaic literature as a complement of the verbs to make, to manufacture, to forge, to weave, to place on, and to see... It is also related in context to words denoting light, luminosity or brilliance. Its functions are related to fear and admiration as well as to deception and illusion (1985: 50).

It is the Minotaur that appears to be at the crux of the tip in the perception of Daedalus's works, from admiration over into suspicion.

Daedalus's artifice brings about a change in the bound object. With the appearance of the Minotaur, the rigour of the internal and external workings of an object's binds becomes questionable, and the workings are no longer incipiently coherent; how things appear may not be how they really are. It could be said that the wooden cow and the Minotaur were the mythical first works of art in which there is hidden meaning.

People turned to physical binds as something to keep sculpture's possible innards contained: to tie down a work's contents. The sculptor's focus shifted to superadded binds. The more binds added, the more old sculpture was covered over, the less axiomatic the ties between inner and outer binds. From outside, the labyrinth was now perceived to be of unknown content - described as a 'chamber that with its tangled windings perplexed the outward way' (Apollodorus 2010: 3.1.4) - where from somewhere within, the brute makes hidden noise. However, we will see that through its mythical workings, the labyrinth was revealed differently.

Human desire seemed to initiate this change, becoming a bond by which gods' binds could be manipulated by man. The source of desire's workings turned inwards and became our 'best possession' (Pérez-Gómez 1985: 96), unknown and hidden from view. Through art, we started digging for it.

Artworks were devoted to this bent and moved away from the aims of unity and cohesion of bond, linked previously to the bond of love. An artwork no longer made way in the same way as everything else in the world; meaning, secret inside artworks, needed to be found out. And may always be mysterious, if an artwork's external appearance has no connection to its inner composition. Art took a different - increasingly involved - way in the world, one that generated a different kind of knot: increasingly dense, impenetrable by being overwrought, with a disharmony between inner and outer binds - a kind of gristle.

UNKNOWN INNARDS FOUND OUT

Artworks now represented something, and the sculptor's unknown intention was key to 'unpacking' it. Being apparent was no longer in itself meaningful and would not provide insight into the object. Pérez-Gómez's study traces the knock-on effect of the split to the turn of the fifth century, after which architecture was thought to be a reproduction or representation of the world (1985:50).

The Minotaur's birth brings something monstrous to light. Suspicion is thrown on the hidden workings of Pasiphaë's cow, which suggests an inconsistent or discontinuous tie between how something appears and what it really is.

The distrust and disjointedness between outer appearance and inner workings are reflected in the labyrinth - before open to all and the sky, now covered. The ceiling is neither structurally integral nor protective: it is a concealment. Roberto Calasso writes that 'from that day on, the mystery is also the thing you are ashamed of' (1988: 90), aligning the drive to cover/conceal with infidelity and its unknown but potent involvement in art. Daedalus becomes a fugitive. His buildings turn inwards. He hollows out rooms in which to retreat, and at the same time, attempts to make an impenetrable city of those rooms. He is found out by his hidden knowledge, which provides a solution to the mystery posed by Minos - by still knowing how the shell's voluted workings could be penetrated. Daedalus's absential structure fails to hide his involvement because he continues to retain the insight in several ways and several objects.

The shift allows an artwork's 'content' or 'real hold' to grow unseen and its external appearance to become a surface-deep aesthetic. In fullness, a knot of gristle ultimately becomes more and more resistant to any insight.

Via Sarah Morris's *Daedalos and the origins of Greek art*, a corresponding shift in sculptural approach can be identified (1995). Before, stone dug from the ground would be bound to fit with another, their two faces meeting to form a unified whole, and all others bound at some point in time to join also, towards a universal architecture. Now stone was sculpted by hand, finding a hidden form

METAMORPHOSIS

within blocks of stone, and using tools attributed to Daedalus.

Distrust sours metamorphosis and highlights and problematises difference within previously clear types. Distrust extends to the body, on which Daedalus's tools are turned. Anatomy emerges.

This position of distrust overlooks the fact that Pasiphaë's cow is wholly known to Daedalus and presented fully fledged in his imagination, ultimately made necessary by Poseidon and numerous other gods involved in the Daedalus myth; the myth affirms that artworks exist as entities in the same way as all other things in the world. We expand on this unified vision of art in the world in the following essay on Duchamp, which further looks to Duchamp as an artist who rejected mysterious and unknowable content in artworks.

However, turning back to the distrust involved, the appearance of the Minotaur in the world demonstrates a crisis of metamorphosis. Calasso identifies the loss of faith in metamorphosis as one origin of art: 'If the power of metamorphosis was to be maintained, there was no alternative but to invent objects and generate monsters' (1988: 12). Pre-Minotaur metamorphosis affirmed the world's boundful workings. It is important to state that the 'bindings' of the Gods were not figures of speech or metaphor but accurately described the spun process by which Man was bound - his existence, the physical extent of his being, and what he was bound to do within that span. A change in physical form made a bind's agency manifest, of being gripped by a further bind, no less certain than the one before; 'Forms would become manifest insofar as they underwent metamorphosis. Each form had its own perfect sharpness, so long as it retained that form, but everybody knew that a moment later it might become something else' (Calasso 1988: 11). The Minotaur introduced a stable but split position, neither one nor the other, man nor bull. Therefore, metamorphosis lost its revelatory expression. Before, through shifts, an entity's inner workings would be made apparent and were witnessed. Yet now instability of appearance was proof of the skin's concealment.

THOUGHT AND BOUND OBJECTS

In this speculative origin, artworks emerged to fill the gaps between recognisable forms in the world, offering clear-cut, stable, hybrid forms. The myth therefore further offers this study a typology of knots, in which artworks in-fill between god-given established types, such as man and bull.

Indra Kagis McEwen's study of Daedalus, *Socrates' Ancestor*, proposes that early Western philosophical thought developed from Daedalus onwards (McEwen 1993). Calasso links the idea of perfected and fulfilled binds with archaic Greek thought. Pre-split, with the completeness of wholly bound objects came an inbound system of thought, of which the apparent object was an automatic exegesis and expression:

What is perfect is its own origin and does not wish to dwell on how it came into being. What is perfect severs all ties with its surroundings, because sufficient unto itself. Perfection doesn't explain its own history but offers its completion (Calasso 1988: 90).

Claims that his sculptures were alive integrated Daedalus's sculptures absolutely with the rest of the bound earth and metaphysically.

However post-split, this claim was to become skewed and sculpture's vitality was thought of as a false claim, propounded by the artist, of art's god-like power. Doubt was introduced and became ingrained in artworks, where Daedalus is believed to have consciously constructed his own workings. From a historical perspective, Manfredo Tafuri writes of our contemporary, established, distance to artworks, where we must scrutinise signs to 'know' a concealed intention (1995: ix-xii). It is found again for us in Heidegger's philosophy:

In *Holzwege* Heidegger speaks of the "era of the image of the world": an era in which man carries before him "simple presence like a contrary thing," brought back to the subject, produces (pre-formed) by the subject. Heidegger sees the essence of the "modern" in the world's becoming an image and in man's becoming *subjectum*: "it is not surprising that humanism imposes itself only there, where the world has become image" (Tafuri 1995: x).

From this estranged position, according to McEwen's study (1993), a different line of thought was increasingly applied to artworks: questioning, incisive, expositional, piecing together understanding by reformulating parts of the whole, and valuing fixed positioning.

This brings us to the metamorphosis of Daedalus's works. Through this we re-form the impression that *daidala* gained as deceptive and secretive, restoring their inherent coherence.

That the Minotaur was perceived as newly and uniquely, monstrously 'alive' among Daedalus's works, forgets that his earlier works were also recognised as alive: curiously wrought, fully present, shining, entities. If we think of the Minotaur as another artwork set into motion by Daedalus's hand, we can see that it is set into motion by the workings of others, most immediately Pasiphaë's cow, and ultimately by the workings of god-governed binds. This transforms artifice, making it a necessary part of the world. It also re-presents Daedalus's body of works as a number of metamorphic knots, being re-wrought. At the origin of this is the knot of Daedalus himself, which in turn was brought into being in celestial spheres, reintegrating art metaphysically. To some extent, the Daedalus myth instantiates Schulz's belief, prefacing this thesis, that the soul is an impenetrable knot, which the artist works to repeatedly make manifest and rediscovers over again. By this work the first impenetrable knot can, in some way, be known.

Here, Daedalus's body of works seem to be 'alive' in an additional way - alive in that they are generational in nature, as is the myth in which they are wound. From each whole emerges a way for another artwork to come into being, for example Pasiphaë's cow to the Minotaur, to the labyrinth and to Ariadne's ball of twine, which emerges from the dancing floor, and the dancing floor from the rope laid down by Daedalus. The creation of this typology of knotted objects is clear in André Masson's *Invention of the Labyrinth* (1942), where the copulation of Pasiphaë and the bull becomes a voluted wind, turning into the labyrinth [IMAGE 36 p202].

ARIADNE'S BALL OF TWINE ICARUS

Within this typology, Ariadne's thread is revelatory not because it is pulled out of the knot of the labyrinth - extracting parts from the whole - but because it, as an object, involves the same hidden knowledge as the labyrinth, bound too in and by Daedalus's mind. It is only through the thread's danced fittingness that the labyrinth can be 'undone'. The labyrinth is not unpicked. Its fittingness is active within the labyrinth, incipient in the twine's form, creating the same turns and cambers as the labyrinth's wind. It is not simply a reel or guide line.

Ariadne's ball of twine does not 'solve' the labyrinth. Instead the twine unwound works in the same way, and is allowed to unfold. In this way the labyrinth is worked out. This is the revelation that comes of a typology: a knot's accordance with a prefiguring knot discloses meaning, and will itself prefigure in turn, providing exegesis as a whole. Meaning is gained about knots in which the informed parts are hidden. The twine's maze dwells with the same coherence as the one in which the Minotaur is gripped.

Daedalus's attempt at concealing knowledge in the labyrinth fails - his works continue to express the way they were wrought. Claims of art's god-like power fail also. Its line of thought ends with the downfall of Daedalus's offspring; Icarus falls from the sky with wings made by his father. As Icarus gets farther away from the earth-bound and too close to the higher spheres, the wax, filling the gaps between parts of his wings, making those wings seamless, melts and runs out. Although fitting for a particular concept of Daedalus's artworks, it was not bound to be.

III

Marcel Duchamp's *With Hidden Noise*

Overview

This chapter analyses Marcel Duchamp's *With Hidden Noise* (*A bruit secret*) (1916). I suggest that this work may ultimately be seen as a prototype, a master work, that models the phenomenology and architecture of the imagination, and the logic of an artwork's appearance there.

I begin by rejecting the 'murderer' approach, where the unknown identity of the object hidden inside the knot of twine is the critical focus. Instead, I argue that we should recognise this object as a readymade noise: one whose nature is fully manifest as it rattles. I then identify three strategies of approach to the work and its knot. First, I explore the possibility of gaining insight by the 'erotic logic' of the piece: its conceptual, visual and tactile interplay with ideas of arousal, penetration, and fertility. I connect these to other works by Duchamp, such as *The Bride Stripped Bare by her Bachelors, Even* (1915-23) and *Female Fig Leaf* (1950).

Second, I examine the links between *With Hidden Noise* and the semiotics of the star or asterisk, as well as the links with Duchamp's wider practice. Drawing on literature by Kurt von Meier, I consider the relationship between Duchamp's piece and the Minotaur: a totemic figure of Surrealism. The Minotaur is re-cast here as a 'secret brute', which throws new light on Daedalus's sculptures, in particular the labyrinth in which the Minotaur remains secret. I introduce this aspect of the discussion via Duchamp's connection to Walter Arensberg: the writer who inserted the rattling object. An analysis of possible textual insights into Duchamp's readymade develops.

Third, I analyse the piece in relation to Stéphane Mallarmé's 1897 concrete poem *Un coup de dés jamais n'abolira le hasard* [A dice thrown will never abolish chance]. Duchamp himself made notes and workings on this text, and its structure builds on the star symbolism discussed previously; the lines of Mallarmé's text serve as a series of constellations in which associations cluster in a whorl. The concentration on Duchamp's inscription and its involvement with Mallarmé's poem highlights the role of language in this thesis, as outlined in the introduction. Words and short phrases at the top of each page serve as points around which thought may begin to cohere for the reader. As such they become points of illumination, providing the 'starred' point within a larger constellation of thought. Further, I indicate how Duchamp's sketches for a four-dimensional eye might further develop

Mallarméan themes: the four-dimensional eye stands as a schematic for the experience of art's formation in the mind from a ceaseless movement of thought. In short, *With Hidden Noise* makes manifest the artwork as a phenomenon, as it comes into being in the imagination: its presence and certainty of grasp there. As such, it builds on our earlier discussion of Surrealism, a movement in which, as Giacometti stated, the artwork is held with conviction in the imagination.

I conclude by suggesting that *With Hidden Noise* acts precisely to model the binding structures that I have discussed in this thesis. The ball of twine must not be cut; it exists in a tightly bound state yet its binds are highly active and have an ongoing agency. Thus Duchamp provides a method and model for accessing bound sculpture, such as those offered.

AS IT APPEARS

Marcel Duchamp's *With Hidden Noise (A bruit secret)* (1916) is a ball of twine made from one continuous line, caught between two metal plates [IMAGE 37 p203]. On the outwards-facing surface of each plate is a set of inscriptions. Bolts on four threaded pins through each corner of the plates fix the ball of twine in place, and extended past the lower plate to become legs, so that the body of the work stands in space.

This essay starts by turning the work a number of ways and attempts to get to grips with it.

Considered to be one of Duchamp's series of assisted Readymades, *With Hidden Noise* is assisted by its inscription. On the outer face of the top plate is the following inscription set out in a grid of squares:

P.G .ECIDES DÉBARRASSE.
LE. D.SERT. F.URNIS.ENT
AS HOW.V.R COR.ESPONDS

On the outer face of the base plate is the inscription:

.IR. .CAR.É LONGSEA>
F.NE, HEA., .O.SQUE>
TE.U S.ARP BAR AIN>

With this turn, a noise comes from something inside the knot of parts. The arrow at the end of the line signals that the piece is to be turned again, and turned again, and so the work becomes a rattle.

The audible rattle of the unknown content begins to sound out the object's always free and possible latent content in the viewer's mind. Bound with this internal noise is always the immediately manifested content of the piece: its external appearance. The ball, too, is generated by a twisted line; just as words are twisted, the twine, too, turns on itself. The interlocking of twine bound by itself, two plates and four turned bolts and two interlocking sets

AS IT APPEARS

of inscriptions wants uncurling/unwinding. Here we have the art object as a physical knot, a puzzle. The way in which the artwork turns and, by turning, coheres, will later be crucial.

The unknown object that part-produces the hidden noise encourages interpretive approaches that can lead to badly skewing Duchamp's work. Too much of the discussion of *With Hidden Noise* attempts, as Manfredo Tafuri describes, to 'find the murderer' (1990: xi). There is sometimes a sense in which the identity of the unknown object is the key to undoing the whole piece. Interpretively too, the work of art is conceived of as having a core of 'mystery' that cannot be approached in any way and will remain unknown.

Both approaches are fundamentally at odds with Duchamp's work, which McEvelley broadly characterises as expressing 'transcendental doubt' (McEvelley 1999: 63). Duchamp's description of the inscription as an 'exercise in comparative orthography' (Duchamp cited in Schwarz 1969: 462) is key; the work has an exercising action, as opposed to an identifiable solution. It is something to puzzle at and with, and not 'solve'. Duchamp did not know what the object was; it simply took the form of a readymade noise in the scheme of the wider piece.

Instead, this essay takes a holistic approach, more in line with Duchamp's work, in particular his account of *The Creative Act* (Duchamp 1973: 138-140). The hidden noise is not an unknowable thing; it is audible and imaginable and therefore fully present as a hidden noise. This type of play between the bounds of viewer and Duchamp, and between the piece's imaginary latent and physically manifested content, is vital to the work's function, and we shall return to this point several times, binding back as does the work.

The way the knotted work appears points to a number of different routes to insight. We consider several routes and will find numerous crossing lines of thought, with the aim of 'binding' an impression of the work as a whole. The insights reached are pre-emptive: i.e. they 'empty' knowledge of what is inherently inside the knot without cutting it.

The first route is via the 'erotic logic' involved in *With Hidden Noise*, a motif taken over from Duchamp's body of work. This ever-ongoing extension of thought, charged by erotic impulses, struck out and met at points of concordance, which were then used by Duchamp to develop schemas and models for representing various entities and their movements. This was exemplified in the work *The Bride Stripped Bare by her Bachelors, Even*, or *The Large Glass* (1915-23) [IMAGE 38 p204]. It is a vision of the meeting of two distinct domains - the Bride's and Bachelors' - in which pressures are momentarily even and still enough that they become apparent to Duchamp. The figures of Bride and Bachelors 'square up' and, while stuck in their individual repetitious operations, coition and possession are frustrated. Duchamp charts the movement of their domains' meeting via operative points of co-ordination or co-incidence. Discussion of such coincidence and chance will be further developed, but we meet it first here. These fixed points around which operations hinge were always ongoing, always worked with and operative, and through them an erotic universal law could be conceived. Art objects could become generative in the extreme - infinitely so - and Duchamp's erotic logic could penetrate unseen depth.

In *With Hidden Noise*, the peephole implicit in the ball of twine sets an erotic frame around the unseen innards in the viewer's imagination. Here Duchamp's fixation with the visual unknowns of sexual penetration is one strand of the work. Recurrent objects such as the oil lamp and gaslight held Duchamp's obsession with revealing the innards of sex and the interactions within. In *Female Fig Leaf* (1950) [IMAGE 39 p205], he attempted to see exactly the way in which the eye is blocked off from involuted female genitalia. The result was a sculptural dud or stopper, offering no further physically penetrative route. In *With Hidden Noise* this association between curiosity and arousal is wound incipiently into the work's readymade conception; with each curl of the twine, the ball encloses and holds a further hidden space, the peephole thickens and erotic charge deepens. It will be predominately via the imagination, and not the physical eye's sight, that insight will be gained, in line with Duchamp's rejection of purely visual, 'retinal' art (1973: 136).

COIL HEAD OBJECTS HOLD

The coil of twine, wound like an electromagnet between two metal plates, holds associative charge and imparts a field of potential binds. Like many of Duchamp's other objects, such as the gas light and oil lamp, it is comparable to the function of the head and the imagination therein, providing insight from the inside out via illuminating binds.

Crucially, these binds are indirect. If the purpose of *Three Standard Stoppages* was to cast doubt on the belief that the shortest route from point to point is a straight line, then the ball of twine makes a 'pataphysical' world of this doubt - an alternative metaphysics devoted to the investigation of accordances and their often surreal workings. Those bonds brought about by chance were particularly useful for Duchamp, and we will return to their significance in *With Hidden Noise* in greater detail. It is via such binds in the imagination that Duchamp achieves a type of coition, and there works over and over like a grinding part, akin to cognition.

So we have an object that, knotted, holds a hidden but potentially generative charge within it. For Duchamp, the imagination lies in wait within its labyrinth of potential binds. It becomes aroused and vital with the involvement of another field or domain. This point is crucial in deciphering *With Hidden Noise*, where the creative act and the sexual act are bound together; Duchamp stated 'I want to grasp ideas the way the female encloses the male organ in intercourse' (Steeffel 1962-63: 79).

This hold required a partner: one came in the form of a viewer's imagination. Duchamp described the process of an object's ripening or opening as a refinement of sorts: 'as pure sugar from molasses, by the spectator' (1973: 139). As it stood, the object was in a raw state - à l'état brut - full of potential but fixed and unflowing. In short, the binds held within are released and flow beyond their bounds, becoming secretory. Duchamp's works become fertile with the involvement of the viewer's imagination, just as readymade objects were fertile in Duchamp's, their maker's mind inherent in them to some extent also.

AUDITORY SEED ARENSBERG'S CONCEPTION

To some extent, the brutes' copulation is given away by their 'hidden noise'. The rattle of parts inside the impenetrably bound knot plants a seed in the mind, which resonates and secretes there. It lodges there without permission, bypassing the viewer's intended line of inquiry when turning over the work. Hence it successfully penetrates the viewer's mind by an indirect route and becomes a hidden noise there. As we will see in *With Hidden Noise*, audible resonances are particularly revelatory. Binds tied via audible accordances are highly penetrative.

The shot of eroticism continuing to sound in *With Hidden Noise* is made more curious by the involvement of the cryptographer and poet Walter Arensberg, curious in that it curls our inquiry, in a particular tendency, tighter still. This hinges on an idea of conception, sharing sexual and imaginary generation. It alters the aspect of sexual penetration, and leads us to another route to insight.

The 'mystery' of what is hidden by Arensberg inside the object has the result of always questioning the work - it is not a hiddenness that denies connections, but rather ensures binds' ongoing activity. In short, for Duchamp it is always aroused.

Arensberg's main text *The Cryptography of Dante* (1921) was an exegesis of Dante's *Divine Comedy*. It finds and unfolds hidden meaning from the text by numerous crypto-linguistic operations, such as acrostics, anagrams, string ciphers, irregular and repeated letter clusters, and out-of-place spacing. Evidence of the existence and pertinence of cryptograms is signalled by the author by hints in the text, correspondences between the meaning found in the cryptogram and the meaning of the text within which the cryptogram was found, the cryptogram's 'appearance' in certain positions, the repetition of certain readings or similar readings in those cryptograms found, and repetitions in cryptographic structures. The resulting text is teeming, relentless - every page sure of conviction - and, for the reader, often impenetrable.

Arensberg believed that the fundamental secret, in its rawest state, to Dante's work was that Beatrice should be identified with Dante's mother and that the poet's pilgrimage is, in some form, a return to the womb. Arensberg believed that Dante consciously concealed this line of thought and constructed various textual substructures for its support. In the last analysis, Arensberg concludes that the sex symbolism in the *Divine Comedy* is a representation of mental processes in which 'the mutual relations of the three members of the family (father, son and mother) in a drama involving incest, death, and rebirth are to be understood as a representation of the individual mind in conflict or in harmony with itself' (Arensberg 2012: ix).

Most immediately, this ties *With Hidden Noise* to Arensberg's beliefs in a number of ways.

First via a fixation with concealed female genitalia. Arensberg's involvement tips this towards sexual conception and the uterine flask, rather than sexual penetration. This links back to the erotic logic that, incipiently bound in all things, could play a part in their unfolding. Further, both figures identify this hidden inward site as one of revelation: a bound space in which all possible permutations are conceived and generated.

Second, in short, both are engaged with the innards - or the unconscious - of words, where incongruent things within isolated words are bound to have a concordance. Word play was a route to 'decoding' fully bound objects or words, unfolding most often an erotic underbelly and exposition of its working parts. Again, eroticism could be a universal cipher. Via the transmutation of words and the appearance of others from the original fixed whole, Arensberg charts Dante's progress. We will return to this in the work of Duchamp.

It is unclear why Dante would bury a fundamental foundational structure in the work, particularly given that abstracted and metaphysical structures are clearly evident in the *Divine Comedy*. One answer may be that the buried structure is one that is innately hidden and so it was necessary to express this cryptogramatically, the Edenic womb state and drive back toward it both anatomically and

psychologically concealed. Another explanation, prompted by Charles Singleton's work, is that Dante attempts to re-create or 'imitate God's way of writing' (Singleton 1954: 15), in whose creation we find hidden patterns and underlying structures.

Putting this question aside, Arensberg's text reveals a more pressing relation to Duchamp's work. What becomes most apparent on reading Arensberg's text is the potency of the idea of hidden knowledge. The fervent identification of Beatrice as Dante's mother sows a seed that takes hold and in time explodes his view of the work. There is a sense of an almost infinitely ongoing rattle in the text. Arensberg's fixation could be said to reflect the ideal Surrealist state of mind, in which the imagination dominates, freely revels, and appears almost infinitely and hallucinatory fertile.

But further than Arensberg's rattle, a more penetrative collection of associations builds from here.

This delirium of imagination has a teeming, lucid quality, brought about, like the gas lamp and oil light, by a volume of active and revelatory binds. Man Ray's portrait *Tonsure de Marcel Duchamp* (1919) shows the back of Duchamp's head, his hair shaved into the shape of a star [IMAGE 40 p206]. This may be understood as a devotional act, forsaking all outer binds for the sake of the inner whorl of the imagination's. This chimes with Duchamp's belief in the creation of art predominantly taking place in the mind, rather than being fully present and available retinally. Both the portrait and *With Hidden Noise* involve re-orientative acts, turning in favour of the imagination's pre-eminent binding ability and all of its hidden noises. In this transcendental way/turn, the blank star in the portrait could denote any of all possible points of concordant thought.

In the context of Duchamp's use of word play, the star brings to mind an asterisk, marking for example in text a hidden volume. For example, Duchamp's text 'The' (1915) uses a substitution cipher, each asterisk in place of a 'the'. In light of this, the portrait

AN ASTERISK

can be thought of as a portrait of Duchamp with hidden noise, missing external expression, and denoted by the star. We will find that in Duchamp's work, word play leads to a universal law of harmony, where all concordances, however far-fetched, ultimately converge and chime.

Later in this study we will think of *With Hidden Noise* as a model for the imagination's potentially infinite binding capacity. We will reflect on the significance of the star's return here. We mention for now that this star or dot or point can be conceived of as a co-ordinate where binds come together in a revelatory manner. It is also worth noting for now that 'the reduction of a head in movement to a bare line' was proposed by Duchamp (1973: 124). Extrapolated in various dimensions, this amasses and culminates in the form of a head where all possible points can meet in the imagination of Duchamp.

Through this we can first touch on a schema in which points of chiming concordance create a lucidity and brightness within an ongoing continuum. Such points, we saw, were conceived of as shining, golden spheres at numerous scales within a greater cyclical form in the work of Byars. We will return to this schema later.

For now, associations centred on the star lead us to return to Daedalus's labyrinth, in which the Minotaur is hidden. Curiously, the Minotaur is an Asterion, a ruler of stars, sharing an etymological root with 'asterisk.'

BRUTE SECRET

Another brute to whom *With Hidden Noise* can be brought into close relation is the Minotaur who is bound by the labyrinth, and, with this, the ball of twine that gains insight from and penetrates that labyrinth, spun by Ariadne.

Here the Minotaur takes the form of a secret. Again, a distinction should be made between a secret that is unknowable, and a hidden secret such as the Minotaur: one that is known but has been concealed. The ball of twine is both 'clew' and 'clue': something that through difficulty discovers, the second word having its etymological root in the first.

Ariadne's clew was wrought progressively, spun with the dance she perfected on the dancing floor demarcated by Daedalus. The dance was thought to be a geranos: a labyrinthine dance around a horned altar. Here, knowledge of one of Daedalus's sculptures is wound incipiently into the fabrication of the twine, held there, and unwound in a second daedalian object, where its hidden knowledge goes to work.

In the myths surrounding Daedalus it is as if an apportioned 'lot' can be gathered and held still in numerous other forms - labyrinth, dancing floor - its expressions and hidden knowledge unraveled and wound again, hidden. This apportioned lot is an extent of being, made manifest in the form of a bind. Here we find the 'knot' of Daedalus's creations: each is a permutation, in some form, of the sculptor.

Again, underlying this is a Classical Greek concept of a bind. Bindings of the Gods were not figures of speech or metaphors, but accurate descriptions of the spun process by which Man was bound: his existence, the physical extent of his being, and what he was bound to do within that length. For example Onians explains:

In Homer it is the gods, and above all Zeus, who spin and allot fate... the original function of Zeus' [will] was the weighing of human fortunes... in which case all the various images of fate in the poems would appear to be not alternative and independent myths, still less alternative fantasies of the

BRUTE SECRET

poet, but coherent parts of a single all embracing image. Not only the unspun but the spun also or its dynamic agency... could be weighed in the scales, that of one man, his fate, or of one host against that of another. Thus Zeus could demonstrate to others or remind himself to which he had assigned the heavier portion (Onians 1951: 410).

Within this belief system, metamorphosis of physical form is not a change of bind; Thetis is still Thetis in any given form. The outwards-turned faces of that apportioned length of rewound bind may vary enormously.

On Minos's instruction, the labyrinth attempts to hide the beginnings and ends of the Minotaur's existence, denying being. Although the labyrinth may be seen as an endless way in which the Minotaur can move, he cannot be said to dwell in the world. The brute's world mocks being; it gives the impression of offering an endless way - an infinite play within an apportioned length of path - but provides no such way. The Minotaur's work in the labyrinth only further trammels his dwelling. As a result, the Minotaur not only is concealed from the world, but does not exist to any extent.

Here the being that is missing is signified by the star or asterisk at the centre of the labyrinth: an image used to depict the Minotaur on Cretan coins.

In Jorge Luis Borges' *The House of Asterion* (1962), a vision of the Minotaur's existence in the labyrinth, the brute is unable to read (Borges 1970: 170-72). The Minotaur is free to leave but, outside, finds he is at odds with the world, and returns to the labyrinth. He believes it to be a lie that others think of him as a prisoner. One of his greatest wishes is to show a being like himself around the labyrinth in a way that would suggest he is fully at home here: 'With great obeisance I say to him: *Now we shall return to the first intersection or Now we shall come out into another courtyard or I knew you would like the drain*' (1970: 171). The labyrinth encloses him to the extent that he thinks he may have created it himself. The brute is secret because he is a prisoner of his own consciousness, so much so that when Theseis hunts to kill him, the Minotaur is said to have stayed completely still.

BRUTE SECRET

Kurt Von Meier's wide-ranging study of *With Hidden Noise* points to its similarities with ancient hunting mazes of brushwood, which are said to be one of the roots of the labyrinth's construction (1973: VII.5). At the centre would be a hobbled male partridge whose call would draw other partridges into its folds. Here too is a hidden noise, used as a lure to trap. Impregnation or incarnation via indirect or secretive routes continues to sound here: 'according to Aristotle, Pliny and Aelian the hen-partridge can be impregnated by the sound of the cock-partridge's voice or by his scent blown by the wind' (Graves 1999: 319). Again, Arensberg's involvement with Duchamp's work comes into play, where a body is conceived of through the ear, or is made fruitful by air, without a cutting penetration.

The more resounding idea here is the process by which Minos hunts down Daedalus, which tests and ties the idea of the sculpture being a permutation of the sculptor. In the mind of Minos, he is mocked by the hobbled and fattened, lame central male; the mating partridges' dancing floor; and the brute's procreative power. To all, one way or another, Daedalus is the crux.

Here is Minos's most pressing fear: whatever piece of hidden knowledge it was that allowed the Minotaur's generation - a secret hidden within Daedalus's seamlessly constructed artifice - is still retained in the mind of Daedalus. It continues to express itself, in some form, as long as Daedalus exists. This is why even in the vernacular history of the labyrinth, his wife's infidelity continues to sound.

Despite the success of the labyrinth, Minos hunts Daedalus to kill the sculptor. It is precisely the labyrinth's success that Minos exploits, turning it against Daedalus. While the labyrinth's folds concealed, Minos sets a type of lure to winkle Daedalus out of hiding. He proposes a puzzle - how to thread a line through and out of the labyrinth of a shell - knowing only Daedalus could solve it. The sculptor's hidden knowledge brings about his own end, disclosing him to Minos. It is his undoing. Still, Daedalus's creations hold. There continue to be resonances; the origins of the word 'labyrinth' are understood to lie in the identification of the type of shell used as a lure (Von Meier 1973: VII.3).

INSIGHT BY INSCRIPTION

The second penetrative route we focus on is Duchamp's inscription.

Duchamp himself deciphered from the rabble:

Fire. Carre longsea	Peg decided debarrasse
Fine, cheap, lorsque	Les deserts fournissent
Tenu sharp bargain	As however corresponds

In addition to the gridded inscriptions, another inscription instructs the viewer to 'replace each dot with a letter, conveniently chosen from the same column'. A further inscription on the underside of the top plate reads:

Sophie Marcel

Pâques 1916 31 Décembre 1916

The structure of two fixed plates holding a whorl of binds suggests that the two gridded inscriptions defined the fixations of Duchamp's mind during this period of time, Easter to Christmas 1916. While he offered one way to decipher the inscriptions, he also stated that they were 'still without meaning' (Schwarz 1969: 462), suggesting that only by the viewer's ongoing turn does meaning in the inscription gain coherence. While still, meaning in the work is at rest.

This reflects Duchamp's interest in kinesis, capturing the unfolding movement of something in the work itself, an earlier example being *Nude Descending a Staircase, No. 2* (1912). In *With Hidden Noise*, what are paced out are the workings of ideas involved in and held by the art object, initially paced out audibly by the rattle.

The two plates block any possibility of finding an end or beginning to the ball of twine. However, if we conveniently chose the letter 't' from the same column, the inscription can begin with the instruction 'Tire' - pull. Here we can begin to unravel some of the hidden meaning involved in the work.

RESONANCE WITH MALLARMÉ IN THE WHORL

One striking resonance in Duchamp's inscription is with Stéphane Mallarmé's poem *Un coup de dés jamais n'abolira le hasard* [A dice thrown will never abolish chance] (1897). Via this, we will find that what exists in a raw - bruit - state in the work, becomes transformed into another form of 'bruit' - it becomes broadcast audibly.

We begin with the part of the inscription .CAR.É LONGSEA. We can sound out various readings: *carré lancé* [a square thrown], *car élané* [because thrown], *car l'on sait* [because we know]. The square or dice thrown sets into motion the meaning of the poem's title. Most immediately, this concords with Duchamp's aesthetic theory. The gridded set of dots does not restrict the work. With each throw of Duchamp's grids, different letters and words fall into place, but no set of letters provides an ultimate definition of the work to the extent of tying it off or ossifying it. This is because the dice was thrown; its momentary resting point followed from a long line of chances and tendencies. In Duchamp's readymade, the agency of chance at the core of the work ensures that its meaning is always ongoing - it will be rattled in the hand and thrown again.

The cyclical motion of chance concordances and their dispersion and culmination again are clear in the sculptural form of Mallarmé's poem [IMAGE 41 p207]. Here, gradually from the blank page, words skirt on something. As certain words anchor, fixing place, they seem to take up an impetus of their own. Successions of clusters of phrases set out at pace and words follow on from that first grip. The line of thought will ease, but not before it has ripened in some manner. The progressively wrought line culminates in a whorl of words more tightly packed in a relational composition vital to a sense of its bloom in the mind of the reader. And so thought ticks over, and another line of thought is put into motion again.

The blank page and absent or void infill are as important to the poem as blacked-out letters, which resonates with Duchamp's expression 'les deserts fournissent' [deserts provide] from LE. D.SERT. F.URNIS.ENT .⁵

This long pull of thought that will cluster often takes the overarching form of the Big Dipper within the Ursa Major constellation, also known as Charles' Wain. It is believed that vital words in Mallarmé's poem are positioned at the 'starred' points of the constellation's schema. The points bring lines of thought together in a revelatory way - these points are striking, and from them a vision of a greater structure of binds (i.e. the Plough) is revealed in the imagination. The viewer's imagination is a 'longsea-r' or far-sighted seer here. Internal cycles and substructures within the poem become momentarily apparent and then turn over.

Again the space of the blank page has as much agency in this revelation as the stars. In this way deserts provide meaning. The central void, too, in Duchamp's readymade is vital, where, with the imagination's projection of sight and perspective, all lines of thought could meet, generating striking points. And, for the long seer, by projection, if all joints are starred and all lines have coincided, the space inside becomes alight. Here we return to the portrait of Duchamp, his head alight.

If 3 *Standard Stoppages* fixed chance, preserving its particular tendencies in three physical binds, *With Hidden Noise* makes a whole universe of it. Chance is the force that brings about certain co-incidences of line in the work. Chance was the force that brought about certain fixations in the life of Duchamp between Easter and December 1916. That period is 'set' and its audible concordances recorded by inscription. *With Hidden Noise* both grasps and exercises

⁵ Here we may remember that the constellation-poem was named as a forerunner to the Concrete Poetry movement, noted particularly for its use of 'space ("blancs") and typographical devices as substantive elements of composition' (de Campos et al. 2007: 217). The 'ARP' of the inscription may also lead us to recall Hans Arp's involvement in the same movement.

THE WORK OF ART – A CONSTELLATION

such fixation. Mallarmé described a similarly driven schema in *Crisis in Poetry* (1895): 'the poet's voice must be stilled and the initiative taken by the words themselves, which will be set in motion as they meet unequally in collision. And in an exchange of gleams they will flame out' (2004: 157).

While there may be whorls in which things are relatively still, as a whole the form of the poem impresses upon the viewer that attempts to ultimately fix place, by for example 'A CONSTELLATION', are always overtaken by greater tows and governances at work, and so impetus and meaning in the poem are always unfolding and ongoing.

One clear instance of the work of art as a constellation is a study for Duchamp's *Given: 1. The Waterfall, 2. The Illuminating Gas* (1946-66). The outline of the lying female body is shaded by a field of dots [IMAGE 42 p218]. Some dots are picked out by Duchamp, circling these; the pulse point at the neck, nipples, outer shoulder, inner thigh, clitoris, and the deepest point of the armpit. Shifts in the outline's alignment, a number of crossed dots, its creation on transparent Plexiglas, and the dots having been perforated suggest that it was a working schematic drawing for Duchamp's thought.

A number of dots in the study are illuminated, and their relative positions, or composition, seem to be vital to Duchamp's mind. Fixed folds of the figure's form are picked out within a wider swathe of dots that chart a movement between peaks and troughs. In this way, it could be said to be similar to Mallarmé's account of formation in *Un coup de dés*, where long-drawn-out tendencies and lines of thought conclude in a turned nub, enfolding a now fixed composition of those binds. Then that particular draw ceases, only to disperse into and reintegrate with an ongoing swell.

FINAL ACCOUNT IN FORMATION

Each work of art is a throw of the dice, *With Hidden Noise* put into motion at Easter and coming to a stop Christmas 1916. The sculpture is the turned-over, evinced result of this throw.

Where exactly something culminates in thought is down to chance:

IT WOULD BE

worse

no

more or less

indifferently but as much **CHANCE**

(Mallarmé 2007)

In line with Duchamp's theory of art, a sculpture's still presence and fixed appearance is not a special case. It is not different in substance to the throw of thoughts that came to this point - its formation is just a result of the way thought accrues and moves on. So in addition to instances where artworks can be described as a constellation visually and conceptually, Duchamp's interest in Mallarmé's poem points us towards its wider concept of art's formation in the mind.

Leading up to the poem's end line, Mallarmé seems to provide a vision of one last instance of form:

NOTHING... WILL HAVE TAKEN PLACE... EXCEPT... PERHAPS...

A CONSTELLATION...

the consecutive clash, sidereally, of a final account in formation, attending, doubting, rolling, shining and meditating before stopping at some last point that crowns it All Thought expresses a Throw of the Dice (Mallarmé 2007).

Duchamp too seems to pick up on the appearance of a final formation. A page in Duchamp's hand from the archive of Arensberg's papers shows a number of his workings on Mallarmé's poem. Our use of it relies on Von Meier's description (1997: III.2).

FINAL ACCOUNT IN FORMATION

A thread though the poem is isolated and reprinted by Duchamp. This particular course is differentiated in Mallarmé's poem, mainly by typeset and textual position. On the same page are a number of marks and sketches, most notably of a series of grids of squares marked with dots like those on a dice. It seems that Duchamp is working out a constellation-like arrangement of dots and lines, and their relation to the words selected. Following Kline's translation for *Un coup de dés* (2007), Duchamp's page reads:

Even when truly cast in the
eternal circumstance of
a shipwreck's depth whether the Abyss the

[Spirit] [Number] [Engagement]

master it existed began
and ended amounted, it illu-
minated nothing will have taken
place but the place except
[Wain] [North]
perhaps a constellation.
[All] [Thought] [Throw] [Dice]

Both accounts seize on a type of knot that is momentarily conclusive. Mallarmé's form emerges from chaotic and coincidence-filled movement - 'attending, doubting, rolling, shining' - where things come to a head - 'stopping at some last point that crowns it'. Duchamp's emphasis on doubt and chance - 'eternal circumstance' - dominates his sense of something forming between an abyss and a master, akin to the depth in *With Hidden Noise* between the continual twine and set of plates. He doubts that something takes place 'except perhaps a constellation'. We will expand on Duchamp's final formation in later sections.

AFFIRM A RESTATEMENT

Via Mallarmé, Duchamp's concept of the work of art in *With Hidden Noise* leads us to affirm two foundational and interconnected beliefs of this thesis:

1. The artwork is bound to the extent that it cannot be cut open.
2. The artwork is continuous with the structure and movement of thought in the mind of the artist.

Passages from Bruno Schulz's essays, quoted in the introduction to this thesis, exemplified such statements initially:

[Certain images] perform the role of those filaments, dipped in solution, around which the meaning of the world crystallises for us... [Artists'] creativity is a constant exegesis, a commentary on the one stanza that has been entrusted to them. Art, at all events, cannot completely unravel that secret; it remains unresolved (Schulz n.d. a: 4).

Our study has brought us to re-affirm and develop the hypostasis of the thesis. Duchamp's readymade expands our understanding of both stated beliefs.

If we take the first point, the state of art is one of being turned and folded to the point of stillness and fixity. The object's bound state imposes a restriction on how insight is gained from it and resists certain interpretative approaches. It cannot be anatomised.

Insight can be gained by other routes. Mallarmé's vision suggests that each whorl or visible cluster of art, such as an object, has a long draw of thought before it, the tail end of which we may capture in some way. The long draw is not necessarily long in time. There is also a sense in which the object can be captured wholly, by which is meant, all-in-one via its external appearance. What may seem like a disadvantage - not being able to cut to see inside - turns into an interpretive advantage. The lengths of bind visible on the outwards-facing parts are continuous with those in the object's innards. Under this model, artworks are not deceptive, and there is no mystery within. Hesse's work towards emptying out containers, getting rid of a false depth, reminds us of that. Her literalism states that, simply, an object's immediate visual form will lead us to insight of a penetrative extent.

A RESTATEMENT

Applied to Duchamp's readymade, *With Hidden Noise* cannot be 'solved' by cutting open the ball of twine and identifying the hidden object. The 'sharp bargain' of Duchamp's inscription S.ARP BAR AIN may relate to the possibility of cutting the knot, the risk waged in doing so, and the impossibility of a 'g'ain from this cut, or gain's barring.

Duchamp and Mallarmé's focus on the constellation's function expresses that while the state of art is still and fixed, the emphasis is on the striking appearance of the artwork and not its permanence or longevity of state. The constellation is important because it illuminates a composition of binds that is fixed and still. It can be fully apparent then disappear. Thus conceptually, an artwork's potency is in this knotting agency - its revelation - not necessarily in physical/visual stability. We will expand on this in the later section on Duchamp's 'logic of appearance'.

When we say 'the state of art is one of being turned and folded to the point of stillness and fixity', the stillness is one of certitude; in art we attempt to 'hold [thoughts] still so that we can get a really good look at them' (Hughes 1967: 57).

We now take the second belief, that art is bound incipiently from and continuous with the whorl of thought in the mind of the artist that generated it.

This produces a typology of knots in which the artist's mind is one knot, with the art from that mind a further knot. Schulz traces this typology essentially to the formation of the soul:

The knot that binds the soul is not a false knot, to be undone by a tug at its end. Rather, it becomes ever more tightly knotted. We tinker at it, trace the course of its threads, trying to locate their ends. And from these manipulations springs art (n.d. a: 4).

The stillness of an artwork does not lead to inertia. Although the artwork is in a bound state, still there is nothing unknowable 'hidden' in the object. Being bound is not a mysterious state; simply some lengths of binds are turned inwards, while others are immediately apparent, turned outwards to our eye. Although an artwork may be distinct by its clear-cut form, it is not 'valuable'

A RESTATEMENT

as something separate and distant from the artist. It is not of a different substance of thought. This is one of the many bases for Duchamp's designation of the Readymade.

Movement in thought is incipiently bound into the work, fixed in place in the object. One way in which it is possible to see the motions that brought about the still object is by the composition of its binds. Artworks become apparent to the artist when there is a collision or coming together of binds, which fold together in such a way that they have a stable form. When working with art, we should accept that this process will fold on itself also, will have its own momentum and terminate.

Again if we think about this in relation to *With Hidden Noise*, the work takes the form of an ongoing course (twine) within a defined spatio-temporal set (cube). Therefore it holds Duchamp's thoughts, bound within that certain time period. In this way it could be said to be his head, taking in the visual, aural, and cognitive resonances and emitting their concordances.

The involvement of the viewer's imagination, hand, and eye in *With Hidden Noise* ensures that the generative binds of the object have an ongoing agency. Picking up threads results in a knot of its own folding. In Mallarmé's poem, this recreates the mental poetic process; binds accrue, coalesce, and terminate, again continuing our typology of knots.

Art is continually being bound anew. Rhythms and songs generated from the rattle of Duchamp's readymade recreate this drive towards coherence.

This concept of art not only defines the physical object and its limits, but also the way in which it comes about in the mind, as along with the object in the mind there exists a sense of the object's progress there: its emergence, it brimming, its fold and point of stillness, and its boil and dispersion again. In both the poem's sculptural form and its linguistic content, we have seen that Mallarmé relates the phenomenological experience of art's formation in the mind from a ceaseless movement of thought. In the final fold, there is a clear sense of the 'final account in formation' - of a master work, in the sense of an ultimate realisation. Can it be said that Duchamp also provides a final account of an artwork's formation?

Pages of Duchamp's written workings allow us to follow the formations involved in *With Hidden Noise*, in particular the gridded cube and twine sphere (Duchamp 1973: 88-101). A note on the principal forms of the Bachelors and Bride identify male forms as saturated with measurement: '*mensurated* (interrelation of their actual dimensions and relation of these dimensions to the destination of the forms in the bachelor utensil)' (Duchamp 1973: 83). Those of the bride have lost all 'measurability in relation to their destination: a sphere in the Bride will have any radius... Likewise, or better still, in the *Pendu Femelle* parabolas, hyperbolas (or volumes deriving from them) will lose all connotation of men-saturated position' (Duchamp 1973: 83). There is a sense here of the work being a working balance between male/female elements of extreme mastery and abyss. The binds of the viewer's thoughts involved in *With Hidden Noise* are similarly in an ongoing and revolving play between the highly defined and deeply uncertain. This uncertainty does not stall thought in Duchamp's work; we will later see that Duchamp makes a transcendental turn of this uncertainty or void in *With Hidden Noise*.

The written workings are concerned throughout with multiple winding perspectives, worked out visually within a cube/box form, which builds from square planes set parallel to one another at certain distances. Involved in this is an investigation of vanishing points

within spheres, as well as sensation of perspective held in the physical eye. Duchamp's thoughts on a continuum are visually expressed using a wound line that forms a sphere, sometimes ecstatic and bristling in nature (1973: 93). He also considers the difference between the 'tactile exploration' (1973: 88) of the eye's wander around a sphere, considers the perspectival point at which this becomes a matter of the imagination, and considers that same sphere perceived from fixed points, discovering the different registers in which things become apparent.

The object's 'logic of appearance' is clearly being examined: the theoretical and compositional inherence of binds given that the object has become visually apparent. The composition of the binds that brought an artwork into being in the imagination reveals the underlying logic of its appearance. Again, it is clear from the *Large Glass* period that the plane on which things become visible to the imagination is highly significant to Duchamp. In this instance the glass itself is this phenomenological plane. The logic of the phenomena apparent on the glass are, for example, the gear, watermill, sieve, or Milky Way with nine shots. The shots are those points on the plane that, by visual extension - in the imagination's perspective - a sculptural form 'inevitably becomes' (Duchamp 1973: 36). Thus further forms will become apparent. The shots hang in the glass in the pattern of the Plough.

It seems that Duchamp moves between a single plane at which phenomena become apparent in the *Large Glass* and a whole conceptual world of all possible planes in *With Hidden Noise*. The readymade ball of twine contains both a continuous bind that may connect and coalesce thought, bringing forth sculptural forms, and a space in which to imaginatively project this action: the void held within the ball. The metal plates, inscription, and hidden noise set the binds into motion and also set some initial periodic limits to this thought. If *With Hidden Noise* were made over a different period, we may imagine that the physical setup would remain the same but that the inscriptions would alter to encompass that different period.

Therefore we point towards the work as a model for all artworks and their creation.

The notebook workings culminate in Duchamp's schematic for a four-dimensional eye, in which the fourth direction of the perspectival continuum is enclosed within a structure strikingly similar to his readymade - a wound line within a cube. The passage from the third to the fourth dimension is generated through a principle of 'elemental parallelism' (Duchamp 1973: 92). This enfolds parallel planar 'sets' and their perspectival interrelations, binding them 'snail-like' (Duchamp 1973: 100) into a continuum whose fourth dimension is hidden from our physical eye. In short, Duchamp's four-dimensional eye would be a device for gaining insight into unperceivable (to our three-dimensional eye, hidden) pataphysical space.

If we think of this schema as a sketch for the readymade, the two metal plates become parameters defining the outer limits of the 'world' of content that they enclose. While turning the work over and our thoughts, we can see the way in which the object turns and merges parallel, ruled, highly 'mensurated' lines of thought into a continuous ball; in the whorl, 'verticals and horizontals lose their "fundamental" meaning, (basic meaning)' (Duchamp 1973: 90).

With Hidden Noise becomes a device for gaining perception by turning inwards towards the imagination's insight, yet still within a highly bound state. When the imagination grasps, its insight turns physical or muscular again; in the imagination's hold, a coalescence of thought is 'circumhyperhypo-embraced (as if grasped by the hand and not seen with the eyes)' (Duchamp 1973: 89).

All lines in the schematic seem to converge on this point. Duchamp accesses a type of four-dimensional eye, and one that is deeply penetrative. In light of the schema, *With Hidden Noise* is the imagination's infinite peephole.

SCHEME OF CREATION PHENOMENOLOGY OF THE ARTWORK IN THE MIND

Here is the most penetrative route to insight in *With Hidden Noise*: the imagination. The *Large Glass* hints at it in the shots and the Plough. In *With Hidden Noise*, the potential extension of insight becomes vertiginous, and reflects Duchamp's belief in the imagination's function and brilliance as a long see-r. We return to the portrait of Duchamp, his head both alight and a void. Here the head becomes a type of knot: one form that can enclose all other knots or coalesces of thought, reached in the imagination's extension.

We saw a specific repeated shape of creative thought that defines the artwork in Mallarmé's poem.

We can now recognise that *With Hidden Noise* also realises a shape of creative thought.

There are a number of ramifications involved in Duchamp's shape. First, the shape suggests that all thought within the period potentially form the artwork. More precisely, it is those thoughts that ball - that turn, holding binds within their fold, fixating - which will take form at some point.

Second, that the continual line of thought (the ball of twine) is the same one that brought about the work, is wound into its manifestation, and will continue on; art is not a separate, specialised thing. The artwork is continuous with the whorl of thought in the mind that generates it and therefore is bound with the sculptor's existence.

Third, the imagination makes this line boundless or infinite, and remains at the core of *With Hidden Noise*. The imagination, which is bound by the head, a knot in itself, is also the dominant route by which we can pre-empt knowledge from the fold of a fixed artwork. Therefore we may gain insight by working with the artwork as a device - one knot within a typology of knots.

Further, given the imagination, even within strict parameters (such as the cubic frame of *With Hidden Noise*), further binds will emerge. In this way further artworks inevitably become, and the first is always ongoing.

A PROTOTYPE

Finally, the appearance of the work of art in the mind is tied to its bound nature. There is an intricately wrought involvement between the binds immediately apparent on the outside of a sculpture and those working internally. In *With Hidden Noise* the external binds set primary limitations: the ready-made ball of twine, the metal plates and frame, the gridded inscriptions. The imagination's hidden noises are then set into motion. This ties into Daedalus's dancing floor, which was first delineated by a laid rope. Within the set parameters a dance progressively goes to work on the floor, defining a wound composition. The wound impression of the sculpture in the viewer's mind is particular to each person, as they too are wound: 'Your chance is not the same as my chance,' Duchamp explained, 'just as your throw of the dice will rarely be the same as mine' (Tomkins 1976: 33).

We have found that *With Hidden Noise* manifests the phenomenology of an artwork in the mind. It provides a unifying vision of what an artwork is, and one that can serve as a master work.

Further, in *With Hidden Noise* we find a sculptural prototype for this thesis.

Here is a work of art as a knot of binds, from which we can see the formation of sculpture. Its bound nature defines its physical formation and enacts its physical agency, its formation in Duchamp's imagination, and its extrapolation and involvement in the mind of the viewer. If *Nude Descending* shows the movements of a bodily figure, then in *With Hidden Noise* Duchamp is concerned with the movement of art as the sculptor's figuration.

Our study of Duchamp comes to rest on this point.

A PROTOTYPE

With Hidden Noise plays on and puts to work what 'understanding' or insight is when studying sculpture.

Just as there is no split between noise and words, there is no separation between words and objects in Duchamp's *With Hidden Noise*. This integration is vital. If a direct line of association is generated and foregathered in the mind, on turning the piece to confirm this straight line of inquiry, the line is warped by other noises - audible, sensory, erotic. As the viewer turns, chance and doubt are cast on their line of thought, and this continues to go to work. The ball of twine enacts this wind.

Ultimately, the imagination develops as the most defining aspect of the object and by its action we have studied Duchamp's work. Its action turns, binds, and seizes. Imagination remains the core of the work, ensuring that the hidden depth in the sculpture has an ongoing agency - a penetrative insight.

Sequences of the unknown bind

3.i Ian Hamilton Finlay's *Holzwege*

Within Finlay's wood an opening description making way concrete
making way clearing Finlay's axe
tempering violence leads to further incision concretion
the knot's operation what the woodkeepers know Heidegger's dwelling its fullness
another way the Louvet plaque another way - the heart and the thicket
overthrowing after counter-revolt, Louvet 'free rein'
the heart and the thicket its typology to end

3.ii Daedalus and his objects

The Daedalus myth re-cast the Minotaur downfall is borne
Spindle of Necessity fulfillment the whole perfect
the first works of art desire turns turns gristle unknown innards found out
metamorphosis thought and bound objects typology of objects
necessary artifice Ariadne's ball of twine Icarus

3.iii Marcel Duchamp's *With Hidden Noise*

As it appears insight by penetration
Duchamp's erotic logic coil head objects hold
auditory seed Arensberg's conception rattling action
lucidity the hair the head an asterisk the brute secret
insight by inscription resonance with Mallarmé
in the whorl void constellation longsea co-incidence
stars return the work of art – a constellation
final account in formation affirm a restatement
notebook workings master work the logic of appearance comes to a head
a four-dimensional eye insight models penetration long seer
scheme of creation phenomenology of the artwork in the mind
a prototype

Conclusion

To close, I will summarise the outcomes of the thesis and provide a statement of how the thesis has met its stated research aims.

This thesis constitutes a piece of practice-led research. Its principal research aims, as outlined in the introduction, were threefold. First, it sought to investigate the interplay between the imaginative and material structures of binding: to explore, in other words, the relation between the architecture of the imagination and the physical, sculptural connections that affirm and manifest it. Second, it intended to articulate and analyse a context within which one might reflect on and substantiate the three offered artworks while recognising the methodological constraints that follow from their forms and from the practice that created them – in particular, a rejection of atomistic, additive, or narrativist models of explanation. Third, the aim was to produce a written text that could itself sustain and realise an active experience of binding: a text that was thus located within the artistic practice, rather than as an external adjunct to it.

In order to meet these aims, the thesis has studied three fundamental types of bind: perfected, repeating, and unknown. In each case, I have brought together artistic, philosophical, and cultural investigations of these forms; I have selected the figures, texts, and pieces involved on the basis of their relation to such an inquiry, rather than their chronological or disciplinary statuses. These results allow us to make sense of the structure of binds at both a conceptual and physical level. It was intended that this building sense would be ongoing and reciprocal between the written and sculptural aspects of the thesis.

I began from the seamless, shining aesthetic of Byars's sculptural *Perfects* [1.i]. Drawing on McEvelley, I suggested that such work manifested, put into motion, and extended an essentially Greek notion of perfection. A phenomenological arc of Perfect's movement was identified, involving gold and a bristling or rapturous state, seamlessness, and fullness. The hair ring, one of the offered objects, could be conceived of as an attempt to realise this structure. This devotional bent brings two ends together with complete accordance. Our study of Byars also established a cultural repetition, for example in the Neo-pre-Modernism identified by McEvelley (1999: 163): a repetition advanced and actively turned by the phenomenon of perfect objects. The impetus towards a perfect bind was then developed through a study of Bruno's

cosmology [1.ii]. I stressed the link, essential to Bruno's own project, between such perfection and the idea of a bind that bristles - that is fully bound and yet still essentially active and radiant. Bruno's metaphysics further introduced a conception of the artwork continuous with the binds of the world and their workings. This suggested a vision of the world as a field of binds, out of which art as a knot emerges. The photograph - one of the three offered artworks - was brought into relation here, the towel providing the field. The potential supremacy of the imagination's binding action was suggested. Again, hair was a material whose own compulsions to gather static energy, knot, and bristle, provided points of concordance within this essay. I closed chapter one by locating the use of hair in relation to Surrealism, and more specifically to Penrose's work, in which hair's convulsion and agency were harnessed for art's production [1.iii].

Next, I turned to the notion of repetition, of what it may mean for a bind to be continually re-tied and begun again - repeated. Here I began from Kierkegaard [2.i] and Hesse [2.ii], whose devotional and incantatory models of repetition provide a way of approaching all three artworks of canopy, hair ring, and photograph. In particular relation to the canopy, Kierkegaard's repetition affirmed an architectonic form of devotional repetition: the vaulted canopy. In both Hesse and Kierkegaard's, repetition sustained the binds of the world, with the possibility of reaching an extremely extended tie. There is an attempt to ingrain this pitch or register in the vault of the canopy, one of the offered sculptures, and to make it seamless. Hesse's cording and sealing of ties aimed to sustain an ongoing reaching impulse - a repetition and perfection of sorts. Again, the circle of hair rope was similarly aimed. Those themes were developed in relation to Douglas Gordon's work, with particular emphasis on the potential downfalls of repeating a loop. With its use of oppositional extremes and the assumption of repetition's continuance, Gordon's artwork may be said to encompass de Ville's theory of post-modern repetition [2.iii]. Thus the three essays charted a shift in repetition: one from its faithful use, looking to gain binds, to a use certain of its pre-existing state of being bound, looking to stretch and warp that ongoing bind.

Finally, I addressed the idea of an unknown bind: the binds turned inward and hidden within a knot. This chapter was motivated by the methodological difficulties in building a text in accordance with the three central artworks that are unknown in linguistic terms. The revelatory or 'clearing' progress of this chapter replicates its function within the thesis: it provides an exegesis of the text's methodology and works through its methodological difficulties. More broadly, the third 'unknown binds' chapter investigates how to work with and build a text about a central artwork without linguistically knowing, nor wishing to unpick, its manifold non-linguistic inner binds. Again, I focussed on the interaction between the concrete aesthetics of a particular artist, such as Ian Hamilton Finlay [3.i], and an underlying historical and conceptual vision of binds, of what it is to bind something, such as that encapsulated in the myth of Daedalus [3.ii]. Throughout the chapter, a story of accordance

emerged. Having established a number of qualities of perfected and repeated binds in the two previous chapters, the third focused on the operation of the artwork as a knot. Via Finlay's woods, two ways toward insight were identified. The first worked, as did Finlay's paths, in accordance with the fixed, placed artwork, and the second was a typology built between two types. Finlay's emphasis on concretion and coalescence in an artwork and the hold that develops around that artwork in the garden, reflected on the state of all three offered artworks. The reign of the core object found reflection in the state of the heart within the wider body. Indeed, several visions of the heart as a knot were uncovered during the project. As a devotional object, this had repeated relevance to the three artworks, and was conceived of as knotted in a number of ways. For example, Gordon attempted to hardwire a devotional expression in *What you want me to say*; Louvet's heart was said to have free rein in Finlay's woods, but its way was trammelled; and Dante's vision of the heart becomes a monumental mount, the course of which restores the true way in the human heart of the ascending pilgrim. I closed the chapter on unknown binds by examining Duchamp's *With Hidden Noise* [3.iii]. This essay both investigated and itself exhibited how a study of knotted objects can progress and gain purchase. Ultimately, I suggested that Duchamp's object not only informs our grasp of the interplay between physical and imaginative binds, but also it is itself a model for the tenor of such an interaction – as a prototype, or masterwork, for sculpture's knot in the imagination.

The three chapters thus set up points around the artworks, which have remained at the core of the typology of knots. Each point – perfected, repeated, and unknown binds – becomes a nexus around which thought gathers. This action was supported on a page-by-page basis by the form of the text. Key words and short phrases were detached so that they had the potential to become points of illumination: joints in thought about the three artworks. Endless permutations of such structures may be constructed in the minds of readers. The function and form of the Mallarméan constellation-poem, expressive of a particular way of thought, were reflections here. Indeed Mallarmé's work was discussed in relation to Duchamp's *With Hidden Noise* [3.iii]. 'Knots' of these words and phrases embedded connections further still at the end of each chapter. The primary source of this action was the visual material provided. This material's dominance was established in response to three factors: to the demands of a practice-led PhD; the gathered/gathering nature of the three artworks themselves; and to the definition of 'thought' as, to paraphrase Bruno, an act of speculation with images (1591 cited in Yates 1992: 248).

The movement of an emergent, orientating, binding action was explored in the work of Finlay, particularly in relation to Heidegger's *Holzwege* [3.i]. Emerging from this typology of knots, a meta-typology was thus uncovered. Beginning from Bruno Schulz's remark, which prefaces this thesis, Byars's sequential and permutative spheres raised the notion of the artwork as an expression of the knot of the sculptor himself [1.i]. By focussing on Daedalus and the mythic first artwork, I allowed this typology's metaphysical and sculptural origins to come together [3.ii]. The conceptual foundations of Duchamp's Readymade continued this sculptural

typology further [3.iii]. Finally, by identifying *With Hidden Noise* as a prototype, the typological methodology comes to fulfilment. Here an artwork is identified whose workings illuminate the very relations that define typology itself. As a whole, therefore, the text provided a reflexive framework that questioned the state of art as a knot and offered ways toward insight into its production.

Bringing these points together, the thesis has offered, as it aimed to, a detailed study of the bind: a study that speaks simultaneously of its sculptural forms, its history, its aesthetics, and its conceptual workings. I believe that this study meets the methodological conditions set out both above and in the introduction; it offers a context for the objects submitted, a 'clearing', rather than, say, a step-by-step rehearsal of their production processes. As I argued in the introduction, any such sequential account would run counter to the practice that created them and the imagination in which they were found fully formed. Finally, I have attempted to make a textual structure that itself realises and furthers the act of binding. The visual material provided and the text at the top of each page, for example, allow both a pre-emptive, potentially sudden, catch or pull on ideas to come. As such they serve as points of coalescence, around which the main text can take hold. In that sense, if I have met this third aim, the thesis as a whole will take the form of a knot in the mind of the reader.

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A STUDY OF BINDING IN THREE FOLDS
SCULPTURE AS A KNOT
VOLUME 2

KATHLEEN MCKAY

PhD
The University of Edinburgh
2014

TABLE OF CONTENTS

VOLUME 2

Illustrations, images 1 – 42 166

Appendix A: List of visual material 1 – 9 and illustrations 1 – 42 209

ILLUSTRATIONS

IMAGES 1 – 42

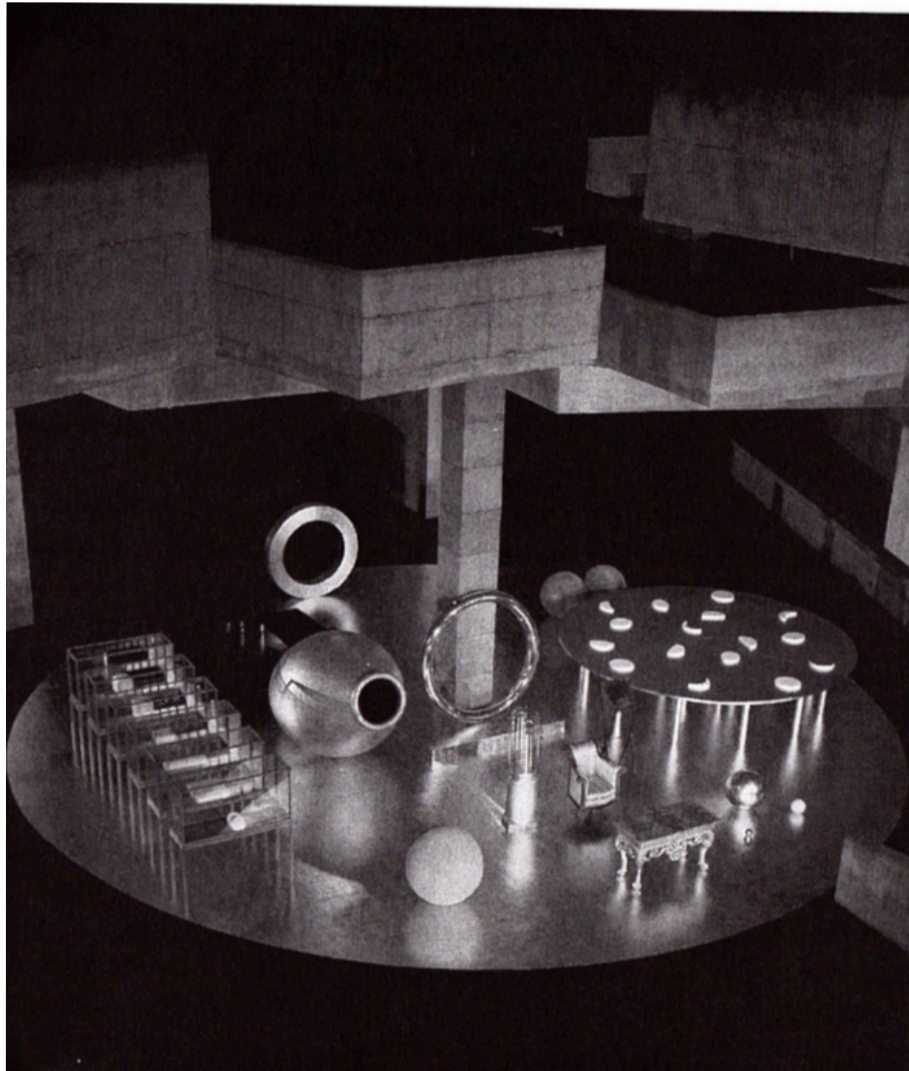


IMAGE 1

JAMES LEE BYARS
The Perfect Thought
1990

Multiple dimensions

Exhibition view Berkeley Art Museum, University of California



IMAGE 2

JAMES LEE BYARS

The Death of James Lee Byars

1982

Gold leaf, crystals, and Plexiglas

Dimesions variable

Vanhaerents Art Collections, Brussels

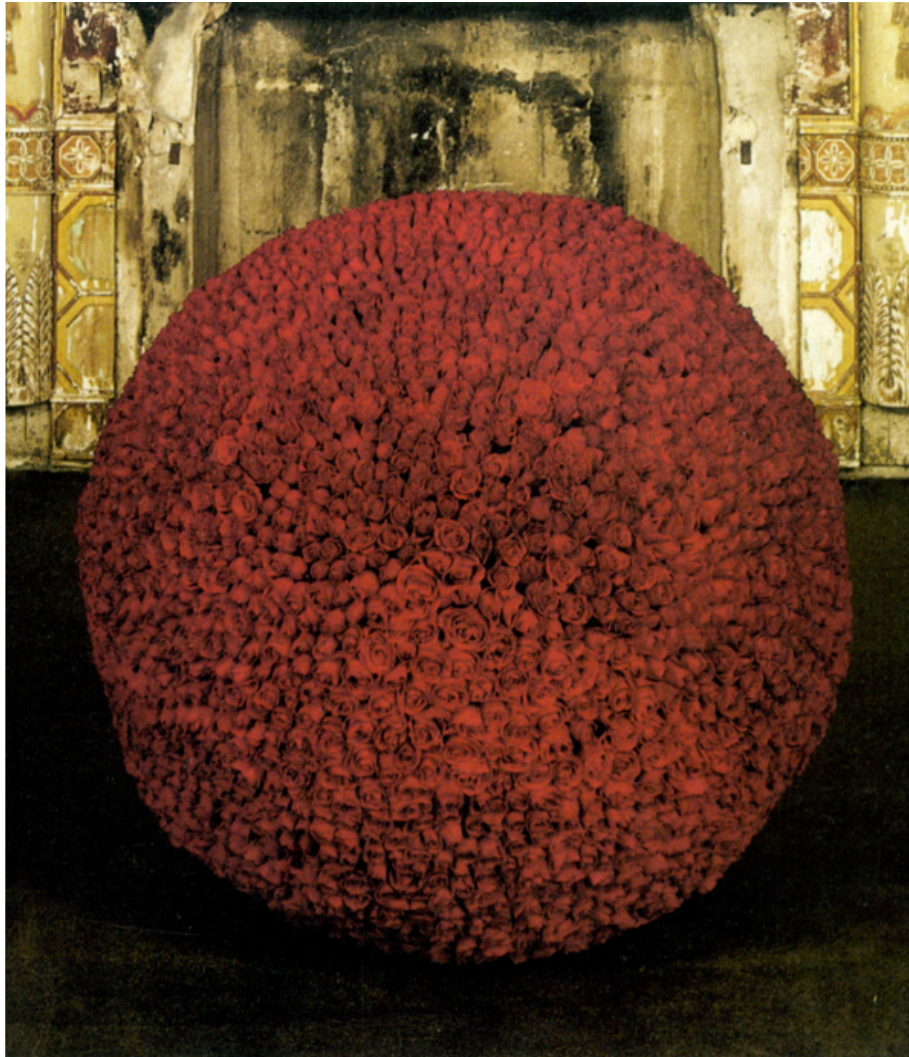


IMAGE 3

JAMES LEE BYARS

The Rose Table of Perfect

1989

3,333 roses

100 cm diameter

Institut Valencià d'art Modern, Valencia



IMAGE 4

JAMES LEE BYARS

Untitled (IS IS)

n.d.

Ink on gold paper

50 cm diameter

Michael Werner Gallery, New York and Cologne



IMAGE 5

JAMES LEE BYARS

Golden Sphere

1991

Gold ink on tissue paper

47.5 cm diameter

Michael Werner Gallery, New York and Cologne

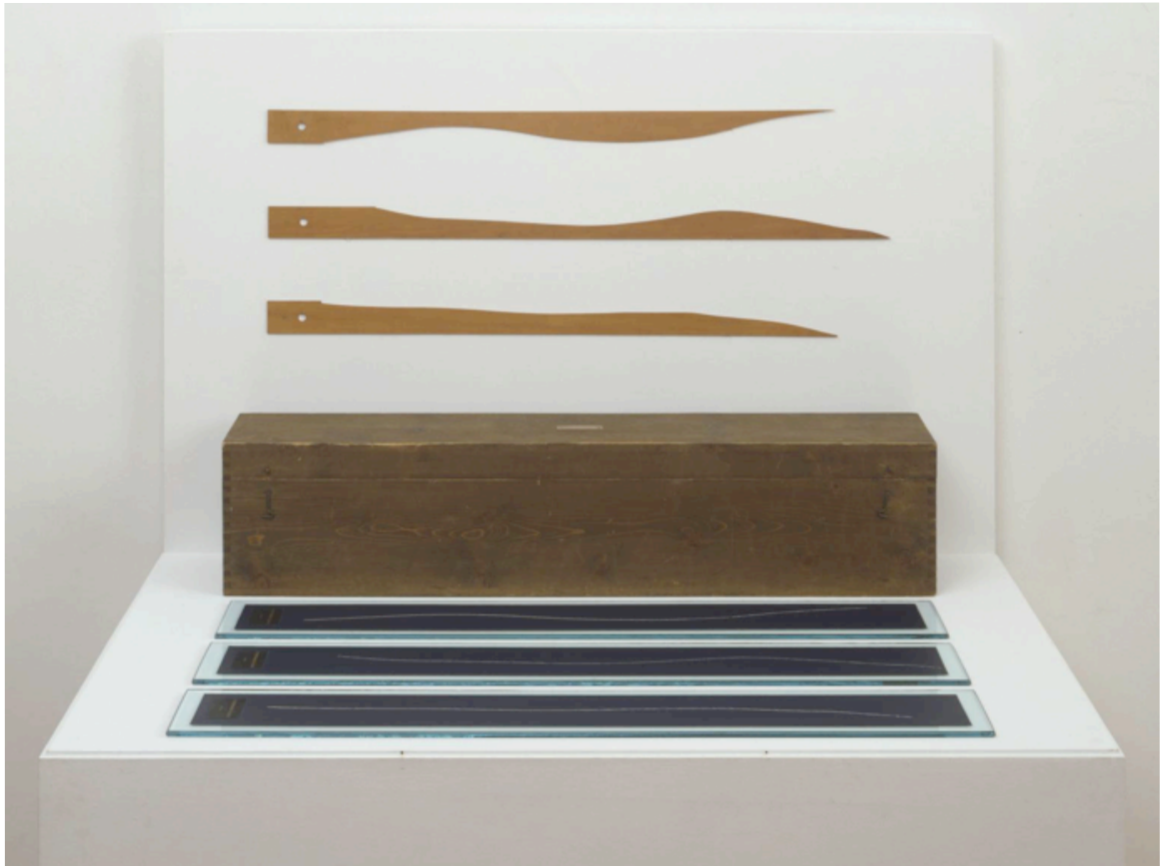


IMAGE 6

MARCEL DUCHAMP
3 Standard Stoppages
1913-14

Wood, paint, canvas, string, and glass
Box dimension 28.2 x 129.2 x 22.7 cm
Tate, London



IMAGE 7

MAN RAY
Woman With Long Hair
1929
Gelatin silver print
Private collection



IMAGE 8

JACQUES-ANDRÉ BOIFFARD

Renée Jacobi

1930

Gelatin silver print

23.8 x 18.8 cm

Centre Georges Pompidou, Paris

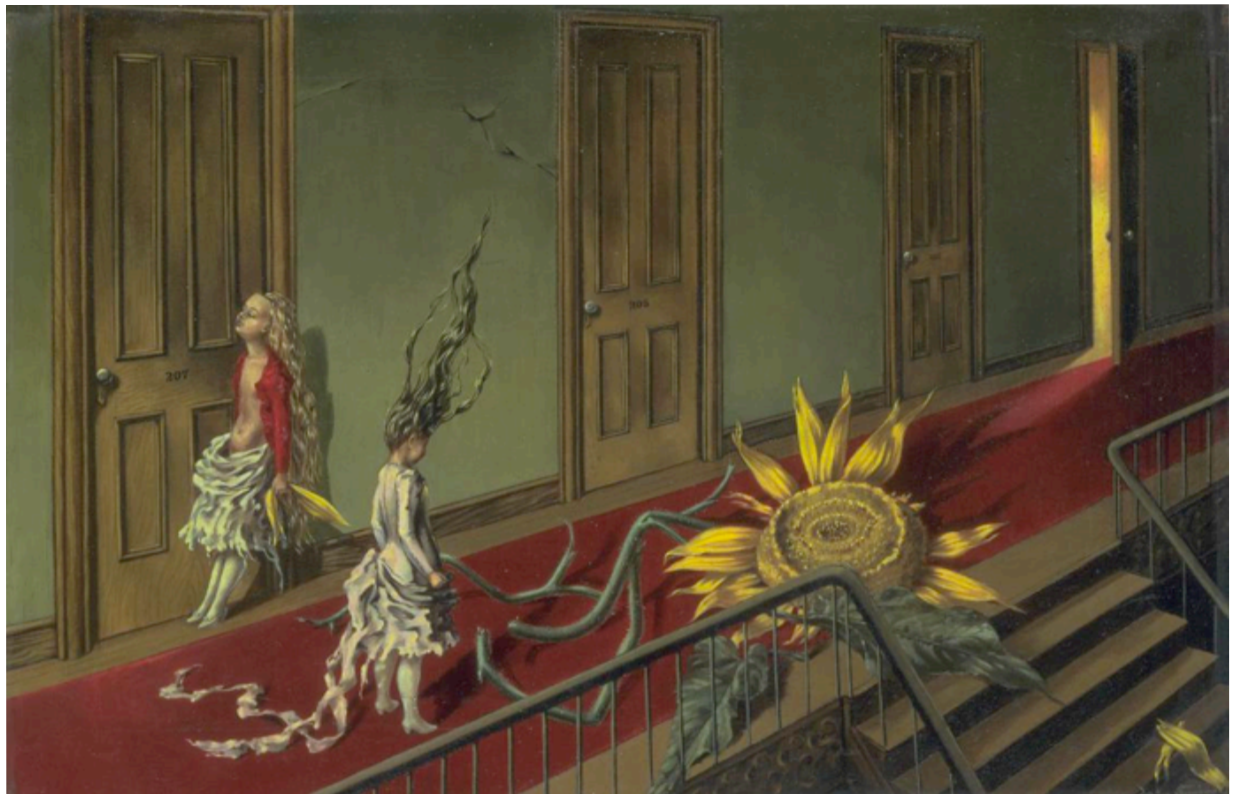


IMAGE 9

DOROTHEA TANNING
Eine Kleine Nachtmusik
1943
Oil on canvas
61 x 40.7 cm
Tate, London

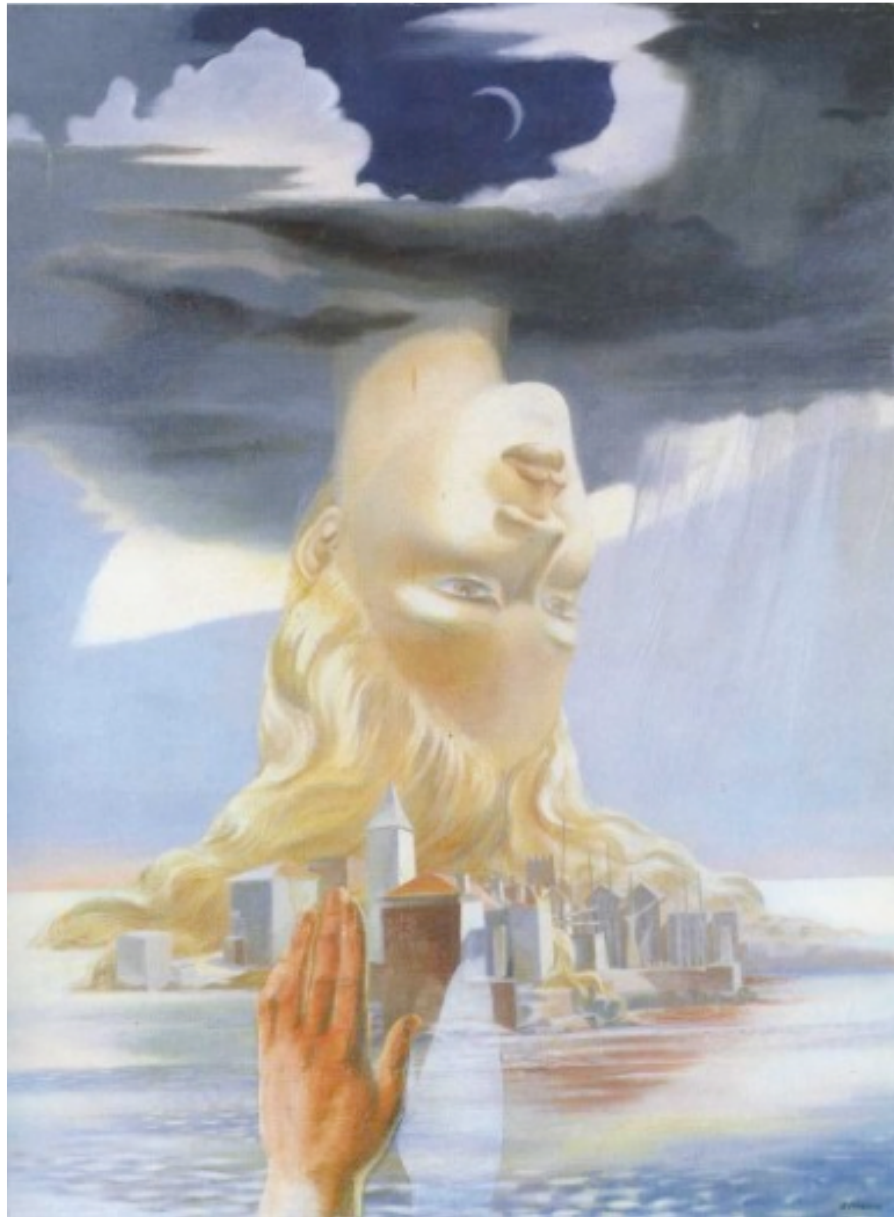


IMAGE 11

ROLAND PENROSE
Seeing is Believing (L'Île Invisible)
1937
Oil on canvas
76.3 x 101.6 cm
The Penrose Collection, Chiddingly



IMAGE 12

ROLAND PENROSE

Dew Machine

c.1937

Mannequin head, glass of water, glass funnels, and wire

Now destroyed

Exhibition view London Gallery, London



IMAGE 13

MARINUS BOEZEM

Étude Gothique

1980

Photomontage on paper

29.5 x 39.5 cm

Museum van Bommel-van Dam, Venlo



IMAGE 14

EVA HESSE

Repetition Nineteen III

1968

Fiberglass and resin

Each unit 28 - 32.4 x 48.2 - 51.5 cm

Museum of Modern Art, New York



IMAGE 15

EVA HESSE

Untitled (test piece for Repetition Nineteen II)

1967

Latex, cotton, and rubber tubing

Container 14 x 26 x 27.9 cm

Private collection

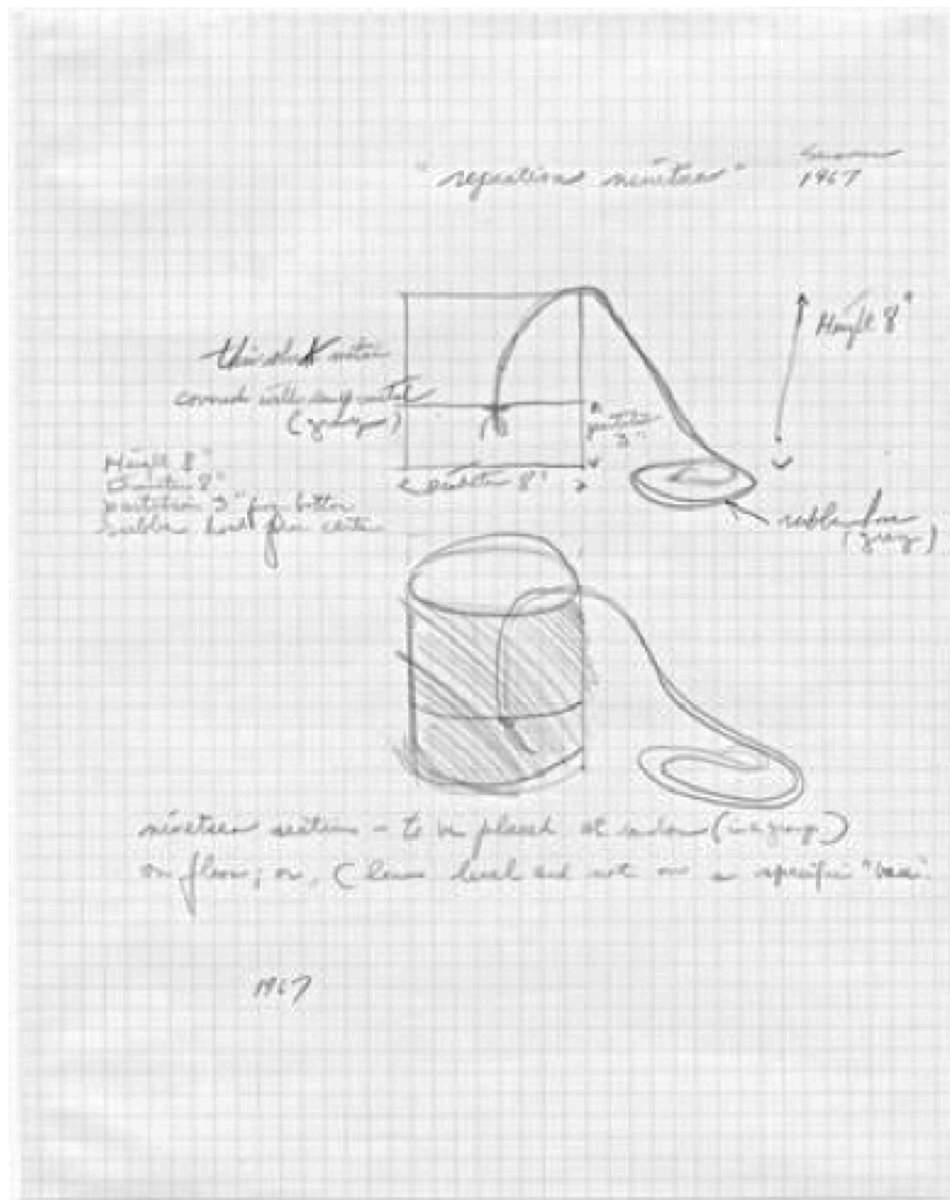


IMAGE 16

EVA HESSE
Untitled (drawing for Repetition Nineteen)
 1967
 Pencil on graph paper
 21.6 x 27.9 cm
 Museum of Modern Art, New York



IMAGE 17

EVA HESSE

Area

1968

Latex on wire mesh

91.4 x 609.6 cm

Wexner Center for the Arts. The Ohio State University



IMAGE 18

EVA HESSE

Untitled ('Rope Piece')

1970

Rope, string, wire, and latex

Dimensions variable

Whitney Museum of American Art, New York



IMAGE 19

EVA HESSE

Untitled (test piece for Accession series)

1967-8

Fiberglass, resin, and plastic tubing

9.8 x 13.7 x 14.6 cm

Berkeley Art Museum, University of California

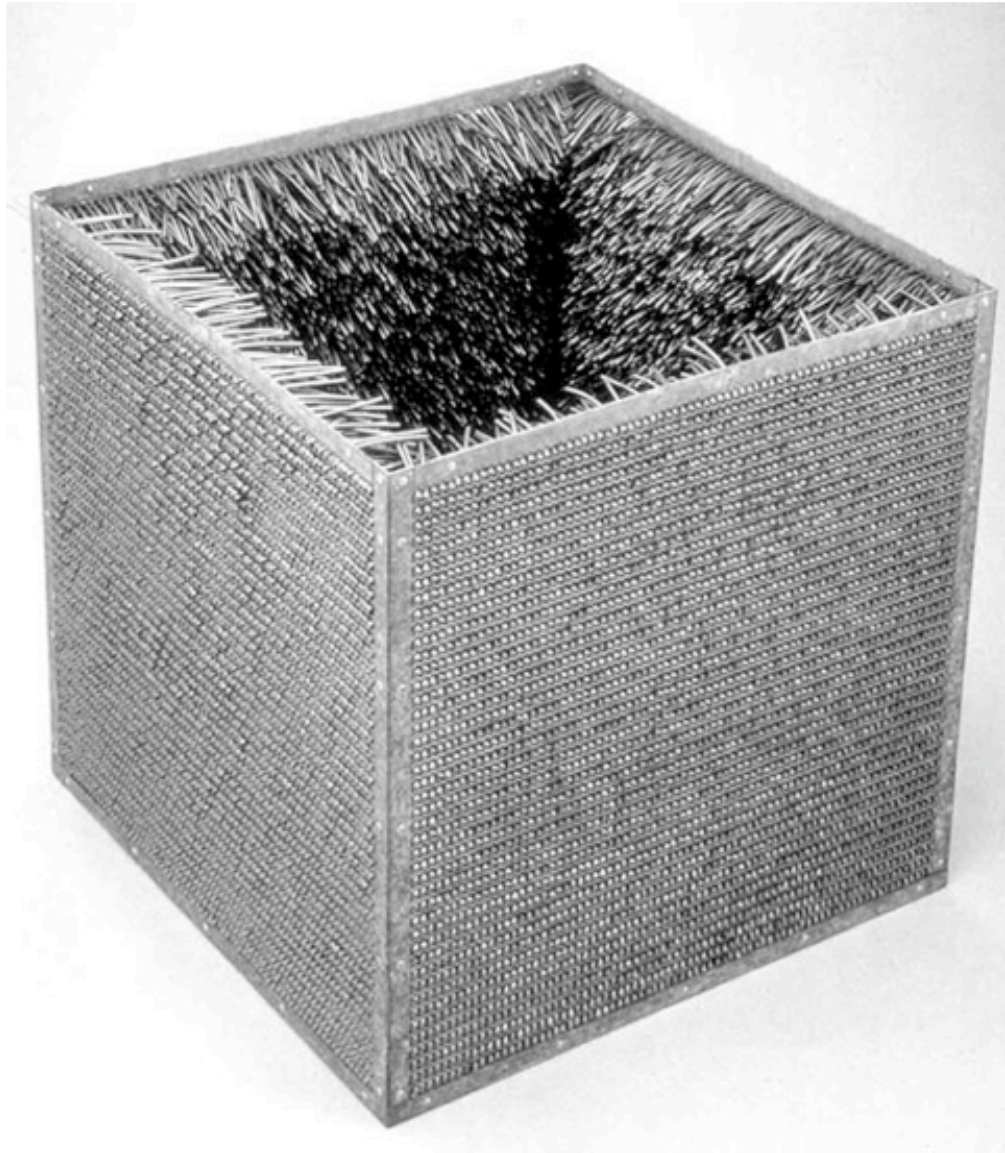


IMAGE 20

EVA HESSE

Accession II

1967

Galvanized steel and plastic tubing

78.1 x 78.1 x 78.1 cm

Detroit Institute of Art, Detroit



IMAGE 21

DOUGLAS GORDON

What you want me to say

1998

Audio installation

Dimensions variable

Migros Museum für Gegenwartskunst, Zurich

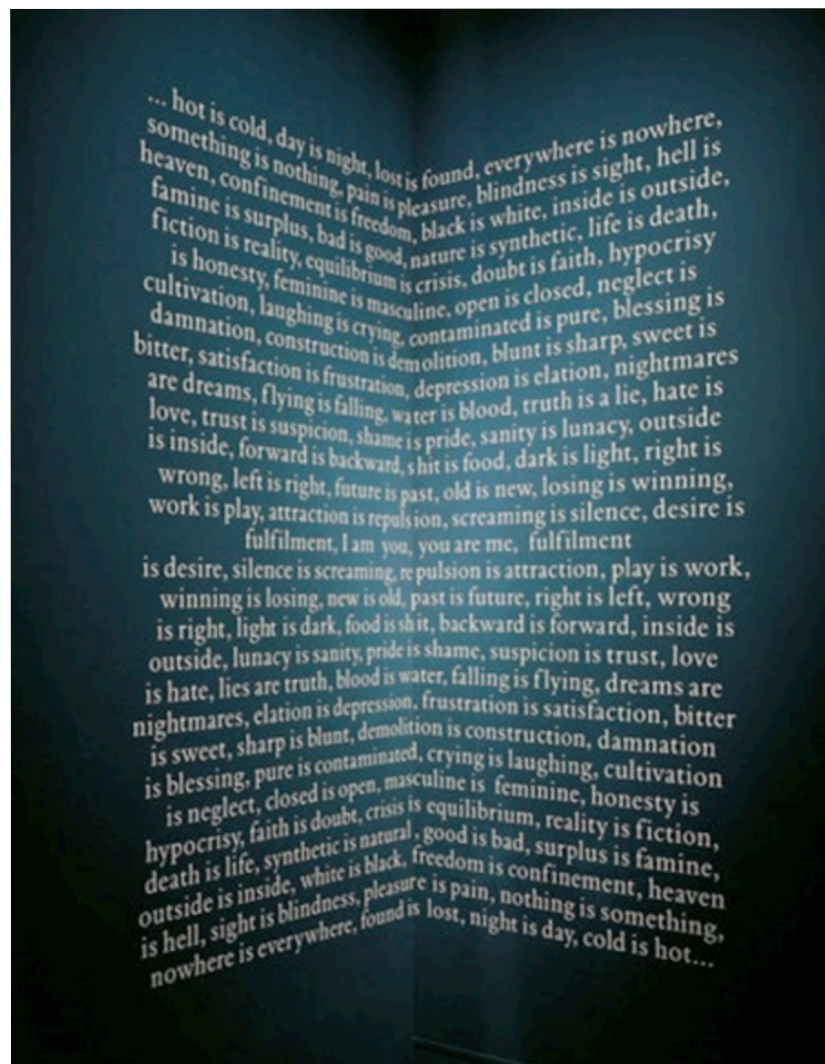


IMAGE 22

DOUGLAS GORDON

Untitled (Text For Someplace Other Than This)

1996

Lettering

Installation detail

Van Abbemuseum, Eindhoven

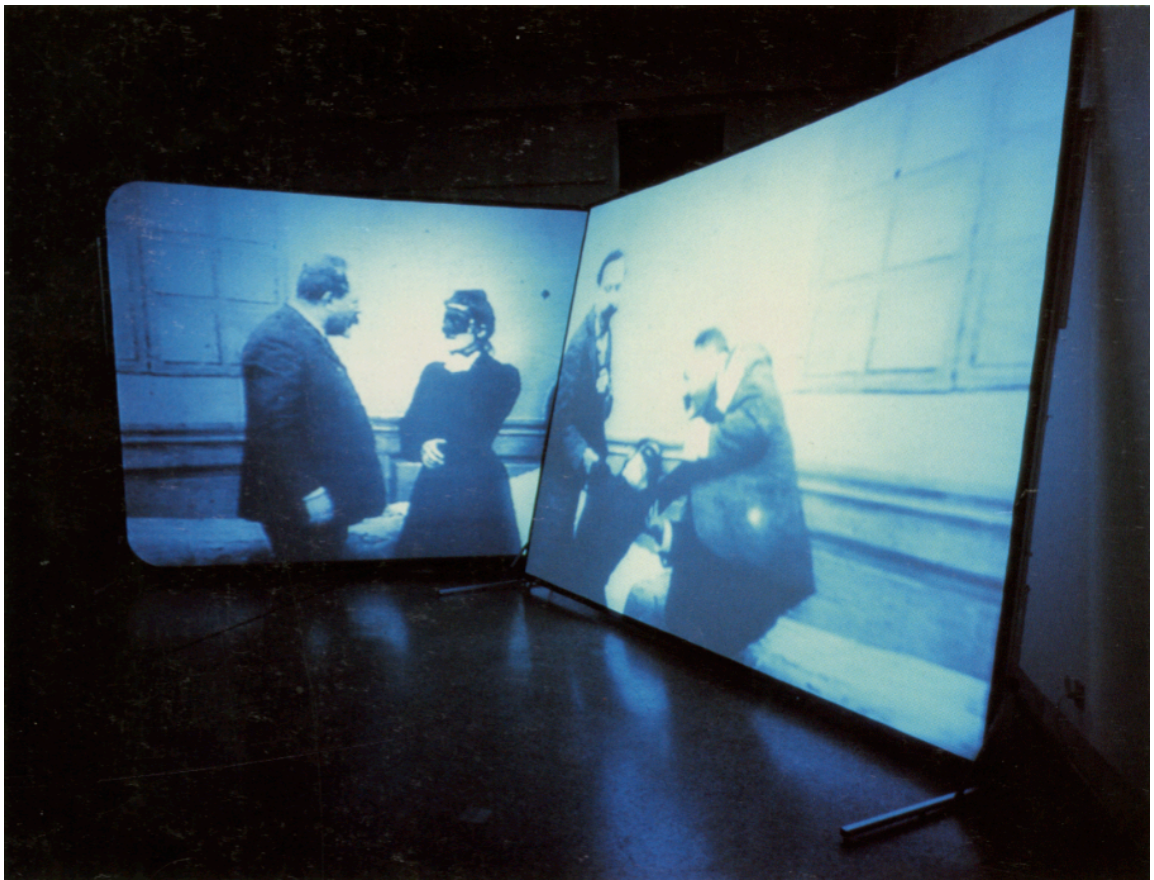


IMAGE 23

DOUGLAS GORDON

Hysterical

1995

Video installation

Dimensions variable

Contemporary Art Society, London



IMAGE 24

DOUGLAS GORDON
Self portrait (Kissing with Scopolamine)
1994
35mm slide projection
Dimensions variable
De Kabinetten van de Vleeshal, Middelburg



IMAGE 25

DOUGLAS GORDON

24 Hour Psycho

1993

Video installation

Dimensions variable

Kunstmuseum Wolfsburg



IMAGE 26

IAN HAMILTON FINLAY

First two of the three plinths at *Little Sparta*, with Sue Finlay

First established in 1966, named 1983

Stone and metal

Each plinth 20 x 26 x 91.5 cm

The Little Sparta Trust



IMAGE 27

IAN HAMILTON FINLAY

Detail of *Little Sparta*, with Sue Finlay

First established in 1966, named 1983

Stone and metal

Each plinth 20 x 26 x 91.5 cm

The Little Sparta Trust



IMAGE 28

IAN HAMILTON FINLAY

Detail of *Little Sparta*, with Sue Finlay

First established in 1966, named 1983

Stone and metal

Each plinth 20 x 26 x 91.5 cm

The Little Sparta Trust



IMAGE 29

IAN HAMILTON FINLAY

Detail of *Little Sparta*, with Sue Finlay

First established in 1966, named 1983

Stone and metal

Each plinth 20 x 26 x 91.5 cm

The Little Sparta Trust

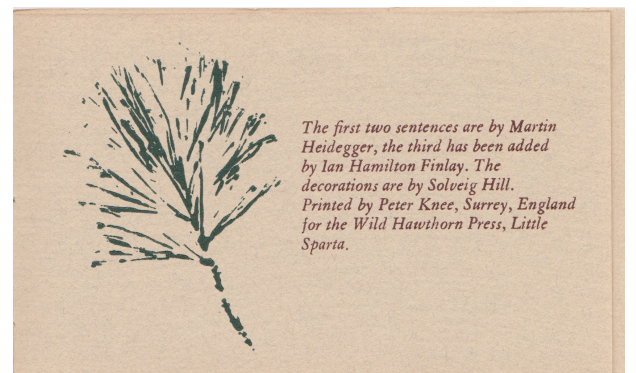
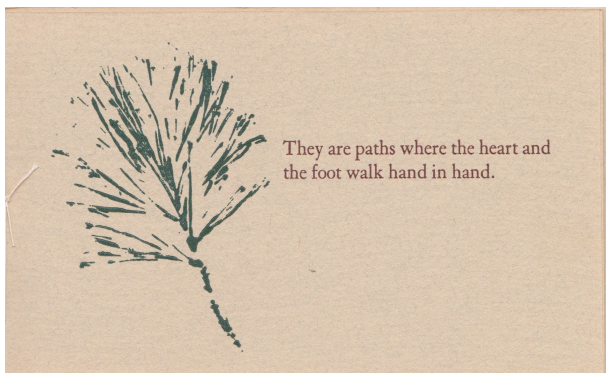
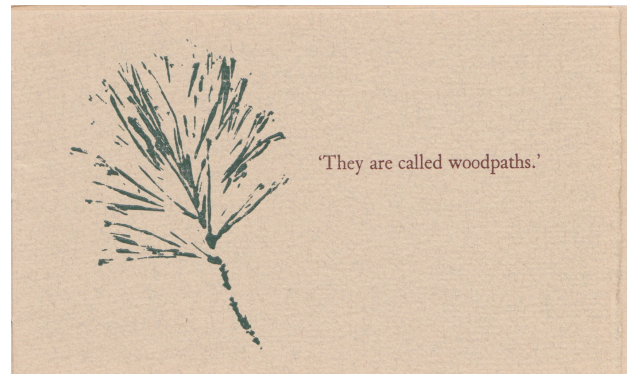
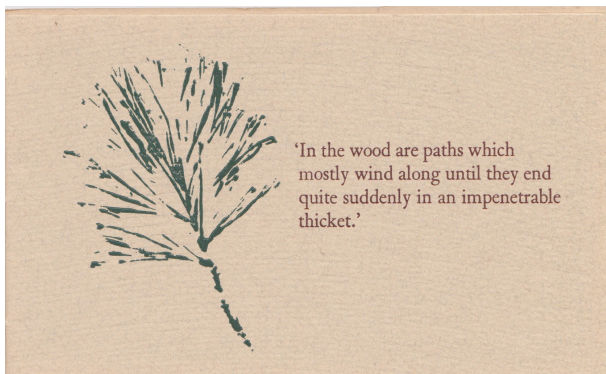
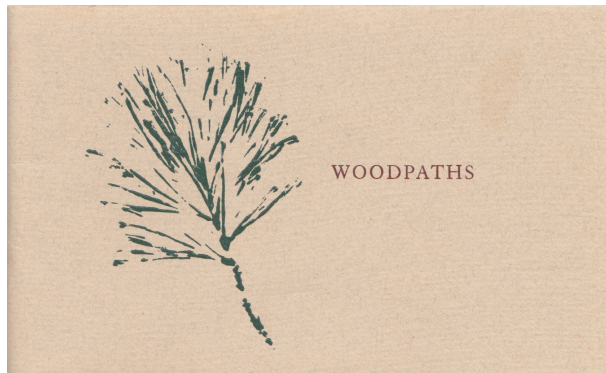


IMAGE 30

IAN HAMILTON FINLAY

Detail of Woodpaths, with decorations by Solveig Hill

1990

Booklet

14.5 x 8.8cm

Wild Hawthorn Press



IMAGE 31

IAN HAMILTON FINLAY

Basket in the mid-ground of *Little Sparta*, with Sue Finlay

First established in 1966

Stone

Approximately 45 x 45 x 93 cm

The Little Sparta Trust

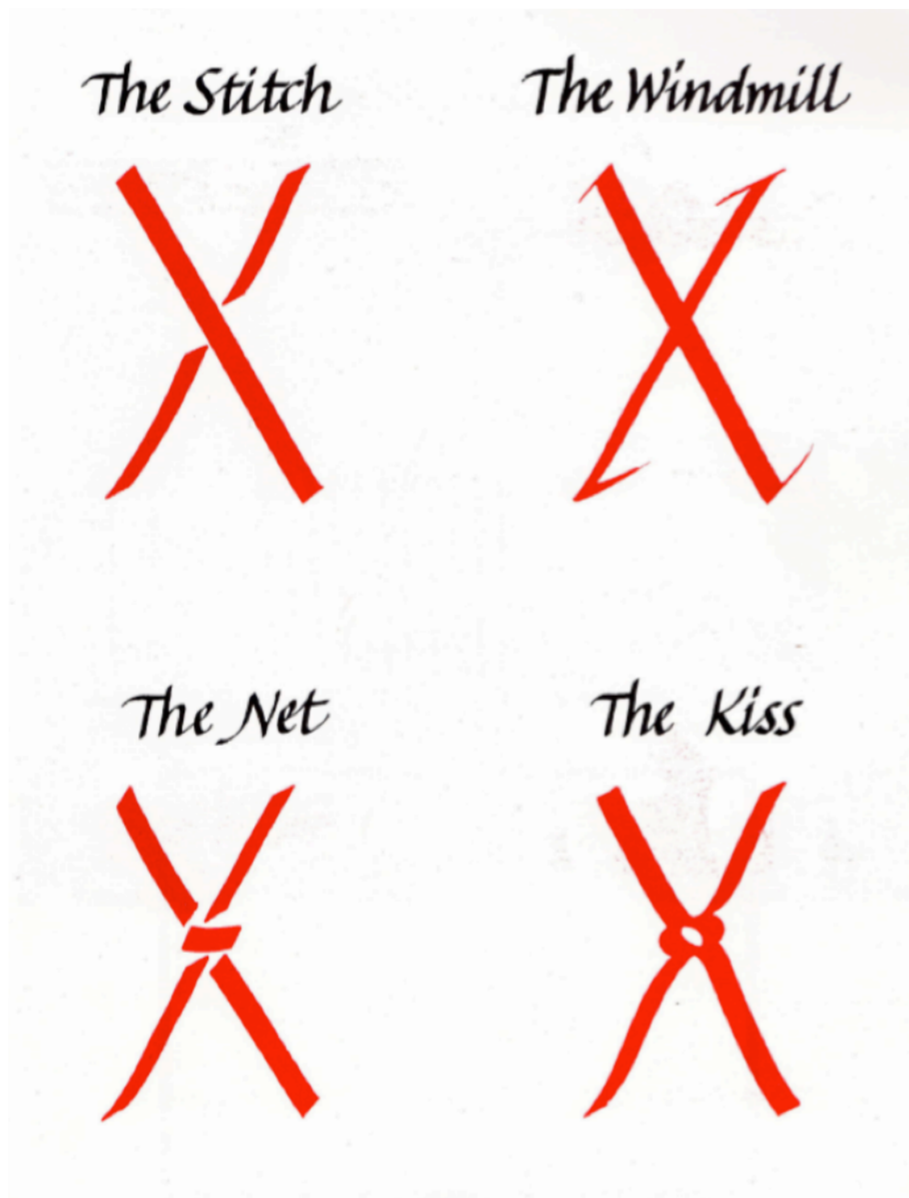


IMAGE 32

IAN HAMILTON FINLAY
From *Exercise X*, with George L. Thomson
1974
Booklet
9.6 x 14cm
Wild Hawthorn Press

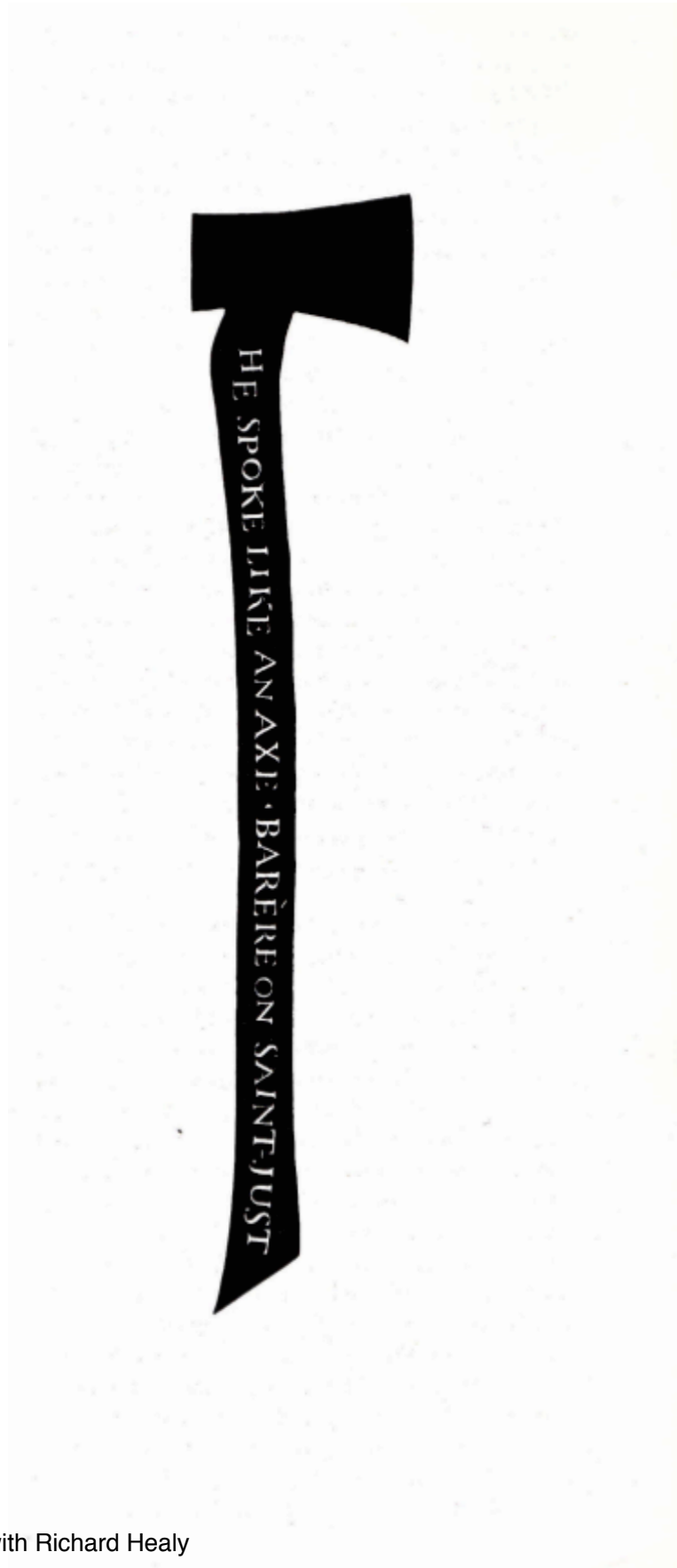


IMAGE 33

IAN HAMILTON FINLAY

He Spoke Like an Axe, with Richard Healy

1984

Ink on card

6.5 x 21 cm

Wild Hawthorn Press

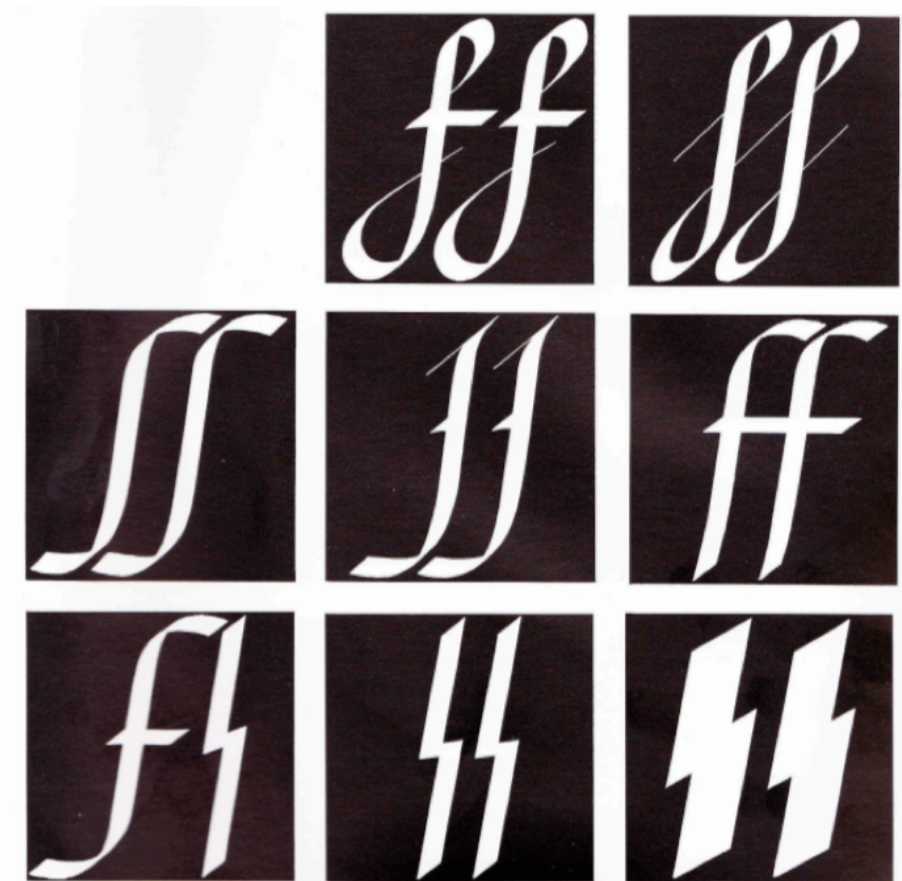


IMAGE 34

IAN HAMILTON FINLAY
From *SF*, with George L. Thomson
1978
Booklet
Wild Hawthorn Press



IMAGE 35

IAN HAMILTON FINLAY
Louvet plaque, with Andrew Whittle
1991
Stone and metal
Approximately 40 x 30 cm
The Little Sparta Trust



IMAGE 36

ANDRÉ MASSON

Invention of the Labyrinth

1942

Ink on paper

46.4 x 58.7 cm

Museum of Modern Art, New York



IMAGE 37

MARCEL DUCHAMP

With Hidden Noise (A bruit secret)

1916

Ball of twine, metal plates, screws, bolts, and unknown object

12.7 x 12.7 x 13 cm

Philadelphia Museum of Art, Philadelphia

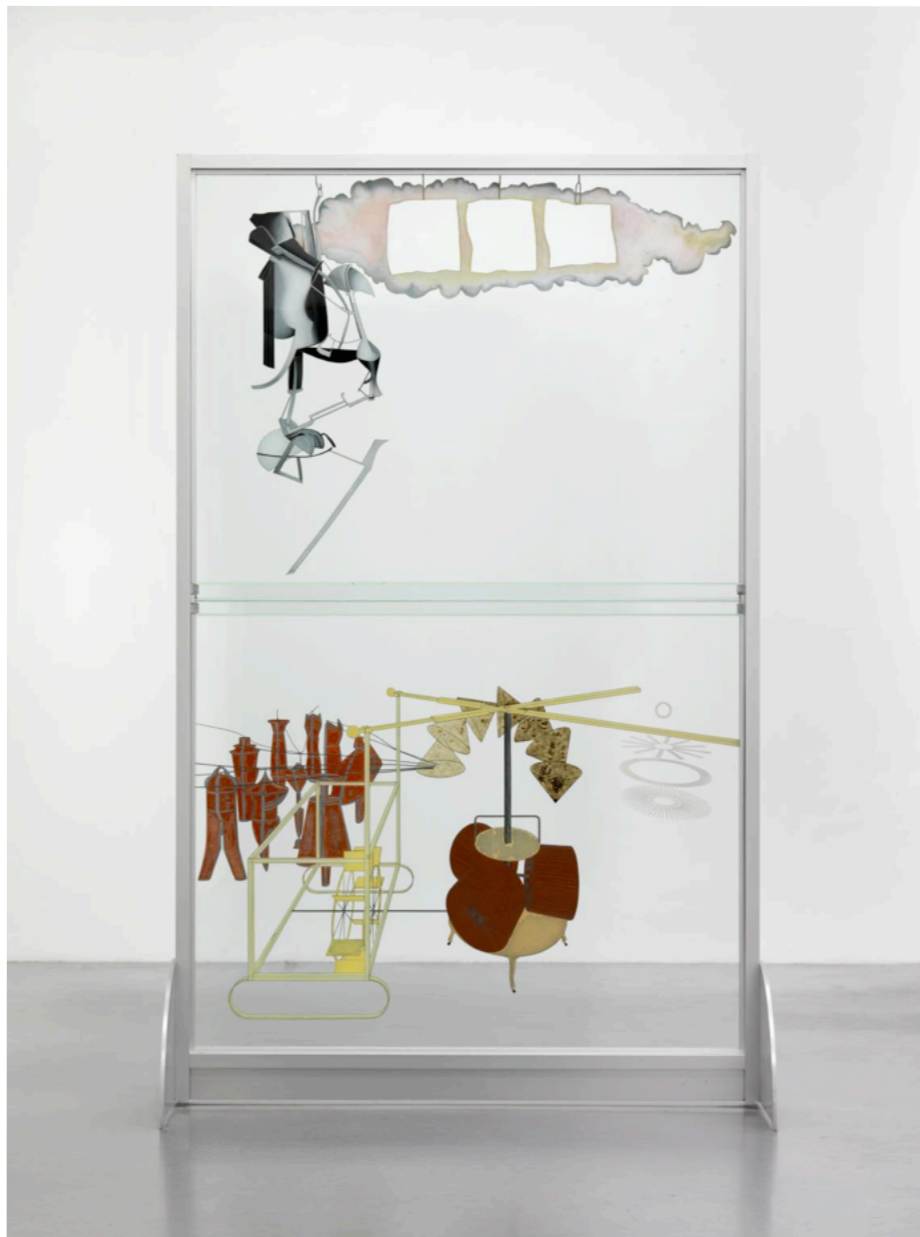


IMAGE 38

MARCEL DUCHAMP

The Bride Stripped Bare by her Bachelors, Even (The Large Glass)

1915-23, reconstruction 1965-6

Oil, lead, dust, varnish, and glass

175.9 x 277.5 cm

Tate, London



IMAGE 39

MARCEL DUCHAMP
Female Fig Leaf
1950, cast in 1961
Bronze
9 x 13.7 x 12.5 cm
Tate, London



*Tonsure de 1919 - Paris
Marcel Duchamp*

IMAGE 40

MAN RAY
Tonsure de Marcel Duchamp
1919
Gelatin silver print
7.8 x 8.8 cm
The Israel Museum, Jerusalem

IMAGE 41

STÉPHANE MALLARMÉ

Un Coup de Dés Jamais N'Abolira Le Hasard

1897

Translated by A. S. Kline

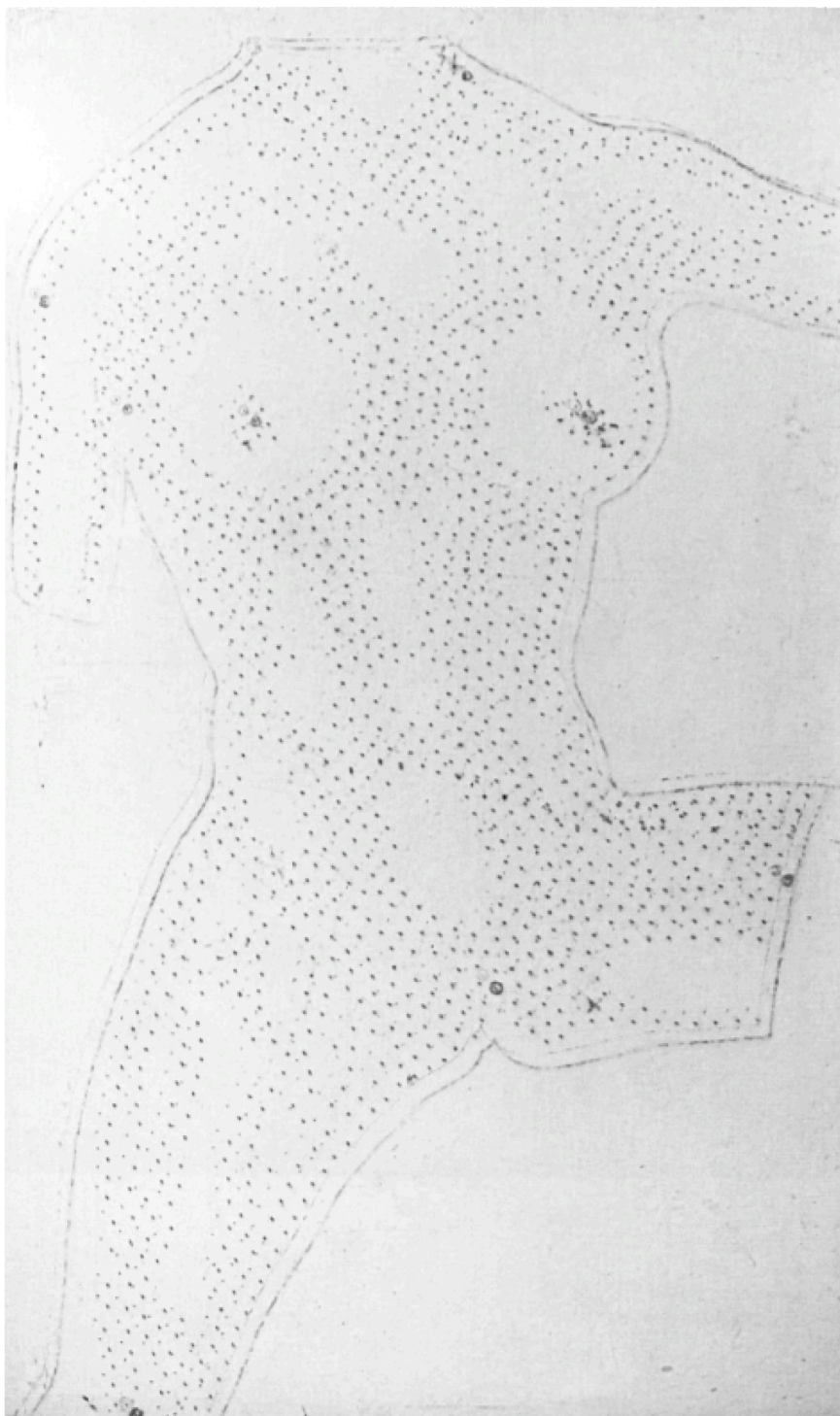


IMAGE 42

MARCEL DUCHAMP

Study for '*Given: 1. The Waterfall, 2. The Illuminating Gas*' 1946-66

c.1950

Gouache on Plexiglas

55.9 x 91.3 cm

Private collection

APPENDIX A
LIST OF VISUAL MATERIAL 1 – 9 AND ILLUSTRATIONS 1 – 42

PLATE 1 p.11
Untitled ('Hair ring')
2011
Hair and lime wood
16.5 cm diameter
Courtesy of the artist

PLATE 2 p.12
Untitled ('Hair ring')
2011
Detail
Hair and lime wood
16.5 cm diameter
Courtesy of the artist

PLATE 3 p.13
Untitled ('Hair ring')
2011
Installation view
Hair and lime wood
16.5 cm diameter
Courtesy of the artist

PLATE 4 p.14
Untitled ('Canopy')
2013
Installation view
Fiberglass, resin, Fillite, and pitch
200 x 216 x 24 cm
Courtesy of the artist

PLATE 5 p.15
Untitled ('Canopy')
2013
Installation view
Fiberglass, resin, Fillite, and pitch
200 x 216 x 24 cm
Courtesy of the artist

PLATE 6 p.16
Untitled ('Canopy')
2013
Detail
Fiberglass, resin, Fillite, and pitch
200 x 216 x 24 cm
Courtesy of the artist

PLATE 7 p.17
Untitled ('Canopy')
2013
Fiberglass, resin, Fillite, and pitch
200 x 216 x 24 cm
Courtesy of the artist

PLATE 8 p.18
Untitled ('Knot photograph')
2010
C type photographic print
240 x 185.5 cm
Courtesy of the artist

PLATE 9 p.19
Untitled ('Knot photograph')
2010
Installation view
C type photographic print
240 x 185.5 cm
Courtesy of the artist

IMAGE 1 p.167

JAMES LEE BYARS

The Perfect Thought

1990

Multiple dimensions

Exhibition view Berkeley Art Museum, University of California, 1990

Courtesy Michael Werner Gallery, New York and Cologne, and the Estate of James Lee Byars

IMAGE 2 p.168

JAMES LEE BYARS

The Death of James Lee Byars

1982

Gold leaf, crystals, and Plexiglas

Dimensions variable

Collection Vanhaerents Art Collections, Brussels

Courtesy Michael Werner Gallery, New York and Cologne, and the Estate of James Lee Byars

IMAGE 3 p.169

JAMES LEE BYARS

The Rose Table of Perfect

1989

3,333 roses

100 cm diameter

Institut Valencià d'Art Modern, Valencia

Courtesy Fundação de Serralves

IMAGE 4 p.170

JAMES LEE BYARS

Untitled ('IS IS')

n.d.

Ink on gold paper

50 cm diameter

Collection Michael Werner Gallery, New York and Cologne

Courtesy Michael Werner Gallery, New York and Cologne, and the Estate of James Lee Byars

IMAGE 5 p. 171

JAMES LEE BYARS

Golden Sphere

1991

Gold ink on tissue paper

47.5 cm diameter

Collection Michael Werner Gallery, New York and Cologne

Courtesy Michael Werner Gallery, New York and Cologne, and the Estate of James Lee Byars

IMAGE 6 p.172

MARCEL DUCHAMP

3 Standard Stoppages

1913-14

Wood, paint, canvas, string, and glass

Box dimension 28.2 x 129.2 x 22.7 cm

Collection Tate, London

Photo: © Tate, London 2014

IMAGE 7 p.173
MAN RAY
Woman With Long Hair
1929
Gelatin silver print
Private Collection
Courtesy <http://artpedia.tumblr.com>

IMAGE 8 p.174
JACQUES-ANDRÉ BOIFFARD
Renée Jacobi
1930
Gelatin silver print
23.8 x 18.8 cm
Collection Centre Georges Pompidou, Paris
Photo: © Georges Meguerditchian / Centre Pompidou, and Mme Denise Boiffard

IMAGE 9 p.175
DOROTHEA TANNING
Eine Kleine Nachtmusik
1943
Oil on canvas
61 x 40.7 cm
Collection Tate, London
Photo: © Tate, London 2014

IMAGE 10 p.176
SALVADOR DALÍ
Scatological Object Functioning Symbolically
c.1931, replica 1973
Shoe, wood, brass, lead, wire, marble, plaster, photograph, sugar, clay, milk glass, wax, match box, and hair
24 x 14 x 48 cm
Collection Museum Boijmans Van Beuningen, Rotterdam
Courtesy <http://collectie.boijmans.nl>

IMAGE 11 p.177
ROLAND PENROSE
Seeing is Believing (L'Île Invisible)
1937
Oil on canvas
76.3 x 101.6 cm
Collection The Penrose Collection, Chiddingly
Courtesy <http://www.rolandpenrose.co.uk>

IMAGE 12 p.178
ROLAND PENROSE
Dew Machine
c.1937
Mannequin head, glass of water, glass funnels, and wire
Exhibition view
Now destroyed
Courtesy <http://www.rolandpenrose.co.uk>

IMAGE 13 p.179
MARINUS BOEZEM
Étude Gothique
1980
Photomontage on paper
29.5 x 39.5 cm
Collection Museum van Bommel-van Dam, Venlo
Courtesy <http://www.boijmans.nl/>

IMAGE 14 p.180
EVA HESSE
Repetition Nineteen III
1968
Fiberglass and resin
Each unit 28 - 32.4 x 48.2 - 51.5 cm
Collection Museum of Modern Art, New York
Courtesy John A. Ferrari

IMAGE 15 p.181
EVA HESSE
Untitled (test piece for Repetition Nineteen II)
1967
Latex, cotton, and rubber tubing
Container 14 x 26 x 27.9 cm
Private Collection
Courtesy Christies

IMAGE 16 p.182
EVA HESSE
Untitled (drawing for Repetition Nineteen)
1967
Pencil on graph paper
21.6 x 27.9 cm
Collection Museum of Modern Art, New York
Photo: © 2014 the Estate of Eva Hesse, Galerie Hauser & Wirth, Zurich

IMAGE 17 p.183
EVA HESSE
Area
1968
Latex on wire mesh
91.4 x 609.6 cm
Exhibition view Mayor Gallery, London, 1974
Collection Wexner Center for the Arts, The Ohio State University
Courtesy Courtauld Institute of Art

IMAGE 18 p.184
EVA HESSE
Untitled ('Rope Piece')
1970
Rope, string, wire, and latex
Dimensions variable
Collection Whitney Museum of American Art, New York
Photo: © 2014 the Estate of Eva Hesse, Galerie Hauser & Wirth, Zurich

IMAGE 19 p.185
EVA HESSE
Untitled (test piece for Accession series)
1967-8
Fiberglass, resin, and plastic tubing
9.8 x 13.7 x 14.6 cm
Collection Berkeley Art Museum, University of California
Courtesy Abby Robinson / Fruitmarket gallery, Edinburgh

IMAGE 20 p.186
EVA HESSE
Accession II
1967
Galvanized steel and plastic tubing
78.1 x 78.1 x 78.1 cm
Collection Detroit Institute of Art, Detroit
Photo: © 2014 the Estate of Eva Hesse, Galerie Hauser & Wirth, Zurich

IMAGE 21 p.187
DOUGLAS GORDON
What you want me to say
1998
Audio installation
Dimensions variable
Exhibition view Centro Cultural de Belém, Lisbon, 1999
Courtesy Migros Museum für Gegenwartskunst, Zurich

IMAGE 22 p.188
DOUGLAS GORDON
Untitled (Text For Someplace Other Than This)
1996
Installation detail
Collection Van Abbemuseum, Eindhoven
Photo: © 2014 Douglas Gordon

IMAGE 23 p.189
DOUGLAS GORDON
Hysterical
1995
Video installation
Dimensions variable
Collection Contemporary Art Society, London
Courtesy Southampton City Art Gallery, Southampton

IMAGE 24 p.190
DOUGLAS GORDON
Self portrait (Kissing with Scopolamine)
1994
35mm slide projection
Dimensions variable
Collection De Kabinetten van de Vleeshal, Middelburg
Courtesy <http://vleeshal.nl>

IMAGE 25 p.191
DOUGLAS GORDON
24 Hour Psycho
1993
Video installation
Dimensions variable
Collection Kunstmuseum Wolfsburg, Wolfsburg
Courtesy <http://www.kunstmuseum-wolfsburg.de>

IMAGE 26 p.192
IAN HAMILTON FINLAY
First two of the three plinths at *Little Sparta*, with Sue Finlay
First established in 1966, named 1983
Stone and metal
Each plinth 20 x 26 x 91.5 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 27 p.193
IAN HAMILTON FINLAY
Detail of *Little Sparta*, with Sue Finlay
First established in 1966, named 1983
Stone and metal
Each plinth 20 x 26 x 91.5 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 28 p.194
IAN HAMILTON FINLAY
Detail of *Little Sparta*, with Sue Finlay
First established in 1966, named 1983
Stone and metal
Each plinth 20 x 26 x 91.5 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 29 p.195
IAN HAMILTON FINLAY
Detail of *Little Sparta*, with Sue Finlay
First established in 1966, named 1983
Stone and metal
Each plinth 20 x 26 x 91.5 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 30 p.196
IAN HAMILTON FINLAY
Detail of *Woodpaths*, with decorations by Solveig Hill
1990
Booklet
14.5 x 8.8cm
Wild Hawthorn Press

IMAGE 31 p.197
IAN HAMILTON FINLAY
Basket in the mid-ground of *Little Sparta*, with Sue Finlay
First established in 1966
Stone
Approximately 45 x 45 x 93 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 32 p.198
IAN HAMILTON FINLAY
From *Exercise X*, with George L. Thomson
1974
Booklet
9.6 x 14cm
Wild Hawthorn Press

IMAGE 33 p.199
IAN HAMILTON FINLAY
He Spoke Like an Axe, with Richard Healy
1984
Ink on card
6.5 x 21 cm
Wild Hawthorn Press

IMAGE 34 p.200
IAN HAMILTON FINLAY
From *SF*, with George L. Thomson
1978
Booklet
Dimensions unknown
Wild Hawthorn Press

IMAGE 35 p.201
IAN HAMILTON FINLAY
Louvet plaque, with Andrew Whittle
1991
Stone and metal
Approximately 40 x 30 cm
Collection The Little Sparta Trust
Courtesy of the author

IMAGE 36 p.202
ANDRÉ MASSON
Invention of the Labyrinth
1942
Ink on paper
46.4 x 58.7 cm
Collection Museum of Modern Art, New York
Photo: © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

IMAGE 37 p.203
MARCEL DUCHAMP
With Hidden Noise (A bruit secret)
1916
Ball of twine, metal plates, screws, bolts, and unknown object
12.7 x 12.7 x 13 cm
Collection Philadelphia Museum of Art, Philadelphia
Photo: © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

IMAGE 38 p.204
MARCEL DUCHAMP
The Bride Stripped Bare by her Bachelors, Even (The Large Glass)
1915-23, reconstruction 1965-6
Oil, lead, dust, varnish, and glass
175.9 x 277.5 cm
Collection Tate, London
Photo: © Tate, London 2014

IMAGE 39 p.205
MARCEL DUCHAMP
Female Fig Leaf
1950, cast in 1961
Bronze
9 x 13.7 x 12.5 cm
Collection Tate, London
Courtesy <http://www.toutfait.com>

IMAGE 40 p.206
MAN RAY
Tonsure de Marcel Duchamp
1919
Gelatin silver print
7.8 x 8.8 cm
Collection The Israel Museum, Jerusalem
Courtesy <http://www.toutfait.com>

IMAGE 41 p.207
STÉPHANE MALLARMÉ
Un Coup de Dés Jamais N'Abolira Le Hasard
1897
Translated and formatted by A. S. Kline © 2007
Courtesy <http://www.poetryintranslation.com>

IMAGE 42 p.218
MARCEL DUCHAMP
Study for 'Given: 1. The Waterfall, 2. The Illuminating Gas' 1946-66
c.1950
Gouache on Plexiglas
55.9 x 91.3 cm
Private collection
Courtesy Jacqueline Matisse Monnier